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THE NATIONAL THEATRICAL WEEKLY

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

"OLIVER CROMWELL" OPENING

LONDON, May 28.—The London Company of "Oliver Cromwell," which is to open shortly at His Majesty's theatre, will be practically the same as the company now appearing on tour. Heading the cast is Henry Ainley and others are Miss Irene Rook, Miss Clare Harris, Miss Mary O'Farrell, and Milton Rosmer, Harcourt Williams, Howard Rose, Murray Kinnell, H. Fisher White, William J. Rea, and Hayden Coffin. Two special Puritan songs have been written for the production by George Drinkwater, a cousin of the author, and are being sung by Coffin, who plays the part of a retainer of Cromwell at Ely.

"PILATE" TOURING

LONDON, May 28.—"The Judgment of Pilate," the play recently produced at Portsmouth by Mr. Murray Carrington, will go on a tour of the important provincial cities shortly, the itinerary including Manchester, Sheffield, Leeds, Cardiff, Bristol and Birmingham. Arrangements are being made for an early showing in London.

Mr. Carrington plays the part of Pontius Pilate and others in the cast are Miss Madge Burbage, Miss Margot Drake, Ion Swinley, Cecil Melton, Wilfrid W. Caithness, Oswald D. Roberts, Arthur Seaton and Bertram Marsh-Dunn.

DOROTHY MINTO PRODUCES

LONDON, May 28.—Dorothy Minto made her debut as a producer on her own account with the presentation of "The Piccadilly Puritan" at the Ambassadors Theatre. Miss Minto also appears in the cast, playing the part of a respectable young lady who allows herself to be picked up through flirtation by a stranger. She finds that he is really a gentleman who wishes to marry her. She decides to put him through a series of tests, in order to find out the extent of his love, and naturally he comes out with flying colors.

It is doubtful as to whether the play is strong enough for a West End run.

AMERICAN PLAYS FOR LONDON

LONDON, May 28.—Mr. Gilbert Miller's recently announced plans call for the early production of several American plays, the first of these being "The Green Goddess" by William Archer, to be presented at the St. James' in August; Sydney Blow's farce "Kiki" and Salisbury Field's play of life in the Western States, "Zander the Great." The actress to play the title role in "Kiki" has not yet been selected.

Miller is also angling for a theatre at which he may present the motion picture spectacle, "The Covered Wagon," now running in New York.

DUSE OPENING POSTPONED

LONDON, May 28.—Mme. Eleanor Duse will not open in London on June 6 as originally announced, that date conflicting with Derby Day. C. B. Cochran, under whose direction she is appearing, has changed the date to Thursday, June 7, and at that time the famous Italian actress will give her first London matinee.

"LILIES OF THE FIELD" FOR LONDON

LONDON, May 28.—"The Lilies of the Field," J. Hastins Turner's three-act comedy, is now in rehearsal at the St. Martin's and will open early in June at the Ambassadors. The Messrs. Reandean are making the production with Miss Meggi Albanesi and Mr. J. H. Roberts in the leading parts.

WIRELESS ON THE BRAIN

LONDON, May 28.—"Wireless On the Brain," a new comedy, seems to have hit everyone that sees it. It is filled with laughs and with the present wireless craze on seems to be just what the amusement seeking theatre patrons want.

HETTY KING HURT IN FALL

LONDON, May 28.—Hetty King, appearing at the Moss Empire, London, recently fell from her horse while riding in the park on Wednesday of this week and did not put in an appearance for the second show, being badly injured. The house manager did not hear of the accident until the last minute and then did not have time to get a substitute act. Jack Russell Vokes, of Officer Vokes and Don, changed his make-up and went on in Tuxedo for seven minutes of story-telling and songs to fill the vacancy.

BALIEFF BACK IN PARIS

PARIS, May 28.—After a two-year absence from Paris, Nikita Balieff and his Chauve Souris reopened in their original home, the Theatre Femina, last week. The opening was a most auspicious one, as the theatre was thronged with the most representative citizens of Paris and a horde of tourists who gave Balieff and his company a rousing reception.

The program was practically the same as presented by the company during its New York engagement.

PRESENT FOR NORA BAYES

LONDON, May 28.—Nora Bayes, prior to her opening at the Paladium here, appeared on the bill at the Empire as a surprise act and stopped the show cold. At the conclusion of her turn she was presented with a gold token by the American performers, Officer Vokes making the speech on behalf of the Americans, in which he said that it was given to her with their best wishes for a successful debut at the Paladium.

MOSCOVITCH PLAYING IN AFRICA

JOHANNESBERG, Africa, May 28.—Maurice Moscovitch is due to arrive here this week and will open a month's engagement in this city in "The Great Lover," under the direction of the African Theatres Trust. Following this city, Moscovitch and his company will play two weeks in Durban, and then a season in Cape Town.

NEW SHOW FOR ADELPHI

LONDON, May 28.—A new musical comedy, called "London's Sweetheart," by Sax Rohmer and Clifford Seyler, with music by Herman Finch and Jan van Dee, is scheduled to be presented at the Adelphi Theatre shortly. It is to be followed by a play on circus life, by Seymour Hicks, now in preparation.

"EVERY WOMAN KNOWS" REVIVED

LONDON, May 28.—"What Every Woman Knows" was revived at the Apollo Theatre last week, with Hilda Thompson in her original role. Others in the cast are Godfrey Tearle, Henry Vibart, Norman McOwan, Frank Pettingall, Lady Tree and Marie Hemingway.

"NIGHT OF TEMTATION" CLOSES

LONDON, May 28.—"A Night of Temptation" didn't have any temptation for Lyceum Theatre patrons, with the result that the play has been taken off. "David Copperfield," with Bransby Williams at the head of the cast, is following it into the house.

"WIDOW'S HUSBAND" OPENING

LONDON, May 28.—"The Widow's Husband," a farce by Robert Ganthony, opened last week at the Alexandra, Stoke Newington.

"THE PURSE STRINGS" TO TOUR

LONDON, May 28.—A company of "The Purse Strings" will shortly be sent out on tour by Mr. and Mrs. Vivian Thomas.

GILPIN OPENS ON SEPTEMBER

LONDON, May 28.—Charles Gilpin, the negro actor, will make his London debut in "Emperor Jones" in September.

GETS VERDICT AGAINST OPERA CO.

LONDON, May 28.—Lissant Beardmore was awarded a judgment, through default, for £2,046 and costs, against the Carl Rose Opera Company, by Justice Coleridge in the King's Bench Division. The defendants did not appear in court. The action was brought by Beardmore, for the sum of £1,610, which he claimed was due him as the balance of an account for costumes and goods, supplied by the plaintiff to the Carl Rose Opera Company. The amount originally claimed was £1,800, but after arranging with the defendants, Beardmore agreed to settle for £1,610.

There was another claim included in the judgment for £436, as money lent. Another claim, dismissed on the request of the plaintiff, was for £2,000, as a loan, not repayable unless and until six months' notice had been given before January 1 of this year. He, therefore, could not recover this sum in the present action.

MAX DAREWSKI SUED

LONDON, May 28.—Max Darewski, pianist and brother of Herman, was given a sentence of forty-two days in jail, with seven days of grace preceding it, in order to escape the sentence by paying up an alleged debt to a firm of ticket agents, who brought action against Darewski. Darewski had offered to pay them five shillings a week, which the plaintiffs refused to accept, stating that the debtor had a suite of rooms at a hotel, a motor car, and earned a salary of £100 a week. The last was denied by Darewski, whose lawyer stated he earned £40 a week, of which he had several debts to pay. The judge made a committal order for forty-two days, which he suspended for seven days in order to give Darewski an opportunity to pay up.

ELSIE JANIS AT "MUSIC BOX"

LONDON, May 28.—Elsie Janis was in the distinguished audience that witnessed the opening performance of "The Music Box Revue" here and upon being recognized was given a royal reception. Miss Janis continues to be a big favorite with Londoners who are looking for her to appear in a new production soon.

ELLA SHIELDS GETS DECREE

LONDON, May 28.—Ella Shields, the male impersonator, known in private life as Mrs. Ella Hargreaves, received a decree *nisi* from William Joseph Hargreaves, on the grounds of desertion and misconduct. The suit was undefended, and the decree granted by Sir Henry Duke.

OPEN "HER TEMPORARY HUSBAND"

LONDON, May 28.—"Her Temporary Husband," the comedy by Edward A. Paulton, originally produced in America, has been presented at the Duke of York's Theatre. In the cast are George Tully, Edna Best, A. E. George, George Elton and Ena Grossmith.

RIVERS STAGING NEW REVUE

LONDON, May 28.—Max Rivers, who staged the dances and ensemble numbers for the "Carte Blanche" revue, has put on the similar numbers for the revue called "Here We Are," produced by Bert Coote. It is now playing Blackpool.

PANTOMIME FOR THEATRE ROYAL

LONDON, May 28.—The Theatre Royal, in Drury Lane, will revert to a pantomime policy with the coming Christmas. Pantomime was formerly the recognized annual Yuletide function at that house, but hasn't been done in several years.

"STOP FLIRTING" COMING IN

LONDON, May 28.—"Stop Flirting," which has been doing well in the provinces for the past few months, will be brought into a West-End theatre as soon as a house is available. Sir Alfred Butt is producing the piece.

SHAW HITS THE RADIOS

LONDON, May 28.—The Performing Rights Society, composed of authors, playwrights and composers, was told last week by George Bernard Shaw that they would be "blacklegs" (scabs) if they permitted radio stations to broadcast their works without paying royalties.

Shaw declared that publishers' contracts safeguard "all mechanical rights" and added that he thought any author who does something for nothing is a traitor to his class interests. He suggested that the Society listen in and see that copyrighted compositions, etc., were not infringed upon. The Society voted unanimously in favor of Shaw's argument.

Radio companies say that they are not affected by the copyright law and insist that they have the right to play broadcast such music as they see fit. However, copyrighted music belonging to the members of the Authors and Composers Society has not been infringed upon to any great extent. Broadcasting of stories and other such works has become common. The attack on the radio by Shaw is believed to be the beginning of the fight by members of the Performing Rights' Society for the payment of license fees by the stations as is being done by the American Society of Authors, Composers and Publishers.

SHAW WRITING NEW PLAY

LONDON, May 28.—George Bernard Shaw is writing a new play on practically Shakespearean lines. This information was incorporated in an address which the novelist and dramatist recently made before students of stage management at the Kings College.

Tidings of his new work were flung off while Shaw was telling the students Shakespeare would be much more popular on the English stage if the audience did not have such long waits for elaborate scenery to be shifted. They lose the thread of the story, the author declared.

Discussing queer old seventeenth century devices for changing scenes, the playwright said: "I can remember, for I was born in the seventeenth century myself," a pause, "I was born in Dublin."

DANCING THEATRE'S ENEMY

LONDON, May 28.—Speaking in support of the British Empire Shakespeare Society recently, Arthur Bouchier said that the greatest enemy to the theatre today was the dancing craze, not the cinema.

Since the war, he said, young people want to be doing something all the time. They are not satisfied to be sitting down and reading or studying but having lived their early youth in the atmosphere of activity, pay their guineas and go to hotels and dancing clubs, where they can have a meal and dance until midnight, and then go home feeling that they have done something. It was all right for the feet and body perhaps, but a Shakespeare Society was good for the mind, and that might save the theatre.

FIGHTING THE RADIO

LONDON, May 28.—A number of suggestions regarding the limiting of radio and broadcasting activities have been made by theatre managers, many of whom are confident that the practice hurts the business greatly.

Among the remedies which the managers are suggesting are that theatre managers and hall proprietors refuse to install all broadcasting apparatus. It is also suggested that bookings be refused to all artists or companies that broadcast any portion of their act or entertainment for at least two months after the broadcasting has been done.

Musicians are also to be requested not to accept any engagement in a hall or theatre where a radio is installed.

"MONSIEUR BEAUCAIRE" TOURING

LONDON, May 28.—The touring company to play "Monsieur Beaucaire" will open on July 16 and will visit Eastbourne, Portsmouth, Hammerstein and Wimbledon.

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FIRST JAIL SENTENCE FOR "PIRACY" HITS PENNSYLVANIA MANAGER

Thomas Casey, Oil City Manager, Who Staged Unauthorized Presentations of "Lightnin'" and "Way Down East," Gets Three Months' Sentence—Managers Hail Conviction as Deterrent to Other Pirates

A two-year warfare against play piracy throughout the country being waged by John Golden and the members of his play piracy committee of the Producing Managers' Association was repaid last week by the first jail sentence ever imposed under Section 28 of the Copyright Laws, when Thomas Casey of Oil City, Pa., pleaded guilty to having sponsored unauthorized productions of "Lightnin'" and "Way Down East." Judge Thompson of the U. S. Circuit Court for the Pittsburgh District, before whom Casey was arraigned, imposed a sentence of three months in the Alleghany County Jail. He was given two months for pirating the John Golden play, "Lightnin'" and one month for having reproduced William A. Brady's "Way Down East," the sentences to run concurrently.

Edward C. Rafferty of the firm of O'Brien, Malevinsky & Driscoll, New York, represented the managers during the course of the entire litigation, and by courtesy of the court was permitted to act as prosecuting officer for the U. S. Government. Thomas Dickey of New Castle was Casey's counsel. He made a strong plea for clemency on behalf of his client and Rafferty asked as strongly for an exemplary jail sentence, explaining on behalf of Mr. Golden and the managers that their position was in no way impelled by vindictiveness but by a desire that some means be used more effective than fines and reimbursement of royalties when the offenders were caught red-handed, and that in their opinion protection, not only to managers but also to authors and publishers, could best be afforded by making it evident that a jail sentence was not only provided for in the copyright laws but had been imposed. Rafferty asked that the jail sentence by imposed to notify all intending offenders that Section 28 of the Copyright Laws is active and not dormant. The resultant sentence proved the judge agreed with this view.

The result of the sentence has been that the League of Authors and Playwrights has communicated with John Golden and expressed a desire to hereafter participate in the effort to stop this "literary bootlegging," and prominent publishers who have suffered from the mulcting of their copyrighted articles have also expressed keen gratification at the example set, which they consider will give much relief in the acute situation of petty brain larceny by the trick of stealing the idea and rearranging the treatment.

In commenting on the sentence of Casey, Mr. Golden said for his play piracy committee yesterday:

"We have worked two years and a half for this result and we believe have accomplished a good result.

"We think the yellowest thing in the world is a person who will steal the brains of another and the offender, being yellow, cares nothing for the imposition of a fine or the dishonor of being proclaimed as a brain-thief. He does quail, however, at the prospect of several weeks in a cell and the simple diet of the prison's culinary department.

"In striving for the imposition of a jail sentence we have tried to be impersonal. Most of us on the committee have been able to throw aside the vindictive feeling much more easily than the author could. The playwright or author who has his brain ruthlessly and brazenly stolen is justified in giving vent to the extreme of indignation.

"The campaign of the committee has been relentlessly pursued. Casey was indicted a year ago last March, and the case was reached on the calendar last Saturday.

"This is the first jail sentence, but we have obtained many cash settlements for members of the P. M. A., and especially for the authors.

"I am glad also to state that we are very near our aim to destroy the underground machinery by which very carefully protected manuscripts are duplicated and sold to the pirating producers, sometimes with the representation that the seller has the right to so dispose of the script for production. Hence the phrase 'literary bootlegging.'"

FRADKIN TO PLAY VAUDEVILLE

Frederic Fradkin, the concert violinist, is entering vaudeville and will make his debuit in that field over the entire Orpheum circuit. He will open on June 7 at the Palace Theatre in Chicago. He will do a single, not being accompanied by a pianist.

NEW MEMBERS FOR A. E. A.

Thirty-six new members were elected to membership in the Actors' Equity Association during the past week. Twenty-two were admitted to the legitimate branch and fourteen to the chorus branch.

STOCK TRYOUT FOR "THE VIGIL"

"The Vigil," the new comedy melodrama by Daniel M. Rubin is this week playing at the Harlem Opera House and is being presented by the Bonstelle Players.

Sam H. Harris has the producing rights to the piece and if successful at the stock house he will bring it down to Broadway.

"PANSY" NEW RURAL COMEDY

Mindlin and Goldreyer will make their second production when they place in rehearsal on August 6th "Pansy" a rural comedy by Herbert Hull Winslow.

PASSPART CASE TO BE TRIED

Despite the fact that Justice Lehman of the Supreme Court last January dismissed the two actions for $300,000 damages each brought by William L. Passpart against the Orpheum Theatre and Realty Co., Inc., and Martin Beck, and granted the counter claim of the latter against the plaintiff for $6,478.80, through the failure of the latter's attorneys to be on hand to press the suit, the Appellate Division of the Supreme Court last week affirmed permission given Passpart to reopen the suit and prosecute it in the Supreme Court. The case will be placed on the October calender for trial.

Passpart, who was known as Beck's European representative, alleged in his complaint that he was hired on a five per cent basis of all acts salaries. The agreement was supposed to last as long as Beck was in the vaudeville business. However, after tending to these duties for nine years Passpart claimed that he was dismissed in 1914. His income from this source is said to have been about $15,000 a year.

In 1920 Passpart began suit first against Beck and then the Orpheum Circuit, and mentioned the circuit as his employer. Beck filed a general denial to both complaints and also entered the counter claim of the sum for which he received judgment. This amount Beck alleged was salary or commission overpaid to Passpart.

At the time the cases were pending before Justice Lehman, Passpart's attorney, who was out of town, requested other attorneys to represent him in court which they failed to do with the result being the complaints were dismissed. Passpart then sought to have the default reopened which the Supreme Court allowed, but against which Beck and the Orpheum Circuit protested against to the Appellate Division which ruled against them.

TERRIBLE ROAST FOR "THE VOICE"

CHICAGO, May 28.—Arnold Kummer's latest play, "The Voice," which was presented by H. H. Frazee at the Cort Theatre here Sunday night, supposedly scheduled for a summer run, will probably have a hasty exit if the comments of Chicago critics mean anything with the playgoing public. The play received the worst panning achieved by any so-called dramatic production this year.

Sheppard Butler, in Monday morning's *Tribune* under bold headlines stating that "The Voice" is practically a total loss, "Nears absolute zero in entertainment," says, "Certain pretty good actor people found themselves mired at the Cort last night in an inexplicable chain of circumstances called 'The Voice.' It seems to qualify without any particular competition as the worst play of the year." Butler concludes his article as follows: "Three lines have elicited ripples of sympathetic applause. The first, addressed to Mr. William Courtenay, was 'You'll land in an asylum.' The second, a contemplative aside, 'Probably Hopeless.' And the third, delivered by an excited actor, 'Let's get out of here.'"

Ashton Stevens, in the *Chicago Examiner*, said: "William Courtenay was a very bad man in a very bad play."

THE WEBER & FIELDS MUSIC HALL

Underwriting of the $3,500,000 Weber and Field Music Hall, which it is proposed to erect in New York, is now being done in the Middle West instead of New York, where the promoters of the proposition originally started by sending out elaborately engraved invitations for investors to participate in the erection of the premises which are to house a theatre, dance hall, restaurant and cabaret.

Jack Shevlin, who has underwritten several large promotion schemes in Cincinnati, was in charge of the project, which it is said had the backing of Garry Herrmann, owner of the Cincinnati Baseball Club and the Dow Drug Company of that city. Shevlin had a score of canvassers out around New York, but the returns did not come in in the proportions he expected. He maintained his offices at 1457 Broadway, which is where the Lew Fields offices are located. Toward the end of April when only $100,000 had been subscribed Shevlin felt that results were not what he anticipated, so he decided that he would change the base of his operations.

May 1st, taking his crew of canvassers with him, he left for Cincinnati and is now operating from that city. It is said that he has been able to raise an additional $250,000 already and that should the full allotment of funds not be obtained from investors in Ohio, Illinois and Indiana he will probably go further west to interest people in the project.

Joe Weber stated on Monday that the corporation had an option on a site in the "Forties" and that he felt they would exercise it before it expired in September.

It is said that work would probably begin on the structure early next year in the anticipation of having it completed by September, when Weber and Fields will open the Music Hall heading a large revue.

JUBILEE BOOMS BUSINESS

The present week, which is the beginning of New York City's 25th Anniversary Jubilee, is counted upon to be of great aid to the Broadway theatres. The managers figure that it will be a life-saver, as business during the past few weeks has fallen way off, with even the big hits showing signs of the attendance receding. It is said that the "hit" shows have fallen off in their receipts more than 25 per cent. during the past few weeks.

"THE BAIT" FOR CHICAGO

Arthur Harrison is assembling a company to present "The Bait," a new melodrama by Martha Moore, which, after a preliminary showing through New England, will go to Chicago for a summer run. The cast includes Robert Weston, Harold Carter, Edmund Riley, Frank Kelleher, Ruby Warner, Mae Sullivan, Grace Carlson and Beatrice Greene.

EQUITY TO PENALIZE DELINQUENTS

The Chorus Equity will hereafter penalize members delinquent with their dues at the rate of twenty-five cents for each month overdue. Unemployed members who cannot keep up their dues will be granted extensions and unless they apply for this extension they will be compiled in the list of delinquents.

COSTUMES Who will make your next ones? Those who have bought from us say— BROOKS-MAHIEU 1457 B'WAY. N. Y. 11,000 COSTUMES FOR RENTAL

PRODUCERS PLAN TO DISCARD OUT OF TOWN BREAK-IN SHOWINGS

Old Time Practise Expensive Often Costing Many Thousand of Dollars and Resulting in Little Good—Two Dress Rehearsals in Bdwy. House Believed Better

Indications are that next season the majority of the large producers will waive sending musical and dramatic attractions out into the "sticks" for a two-week break-in prior to giving them their metropolitan première. A number of managers who have for years been taking their shows to the one-nighters and week stand break-in towns and have lost anywhere from $2,500 to $15,000 on the trial of their attractions, are planning to bring their shows into New York cold after two dress rehearsals, along lines similar to the ones used in London and the continent. They figure that in this manner, they could take a quick verdict and at the same time save themselves tremendous expense which could be used in other ways to much better advantage.

Their plan is to give two dress rehearsals, each to a different class of selected people, with the newspaper men invited under the condition that nothing is to be said regarding the production, unless it is to have an immediate opening. In case the attraction does not come up to requirements, the tentative opening is to be postponed for from four to five days, during which time the company will be rehearsed and the book fixed up, according to the needs of the attraction. After this is done the producers will be ready to launch their vehicle for the approbation of the New York public.

Of course, once the first dress rehearsal is given the cast begin to draw their pay, but the managers figure that even though they are compelled to pay the actors for a rehearsal period, which may even last ten days to two weeks, in the end they are better off than they would be in taking the vehicle out of town and trying it on the "dog" where they take chances, while experimenting with the play of sustaining heavy losses, which may not be recuperated after the opening of the play.

Then again the managers figure that through this method of proceedure they will have their New York theatre and will not have to tour around the country for weeks, possibly months, most of the time losing money, awaiting an opportunity to get a theatre in the metropolis. Another thing, the actors will be able to accustom themselves with the theatre they are destined to appear in for a lengthy period, instead of having to rehearse in a new house every day or two. Also the managers claim that the performers will not be exhausted from travel, so as to hinder them from properly doing their rehearsing, as well as being compelled to play the piece at night and rehearsing new versions during the daytime.

In the case of musical shows this plan will be most advantageous to the producers, it is claimed. The shows will from the start have the musicians who are scheduled to play with it, instead of being compelled to rely on makeshift musicians who are recruited for the attraction in the various towns it plays. Then again, where some attractions, to be sure of the ability of the musical portion of the program have been compelled to take New York musicians on the road, and pay their expenses, will be able to get away from this proceedure, and at the same time will not be compelled to keep any instruments in the orchestra, after the opening, as they would be were they to take the men on the road when they would be forced to keep the men during the life of the play in New York.

Another item of heavy expense which would be saved the musical producer would be the cleaning of gowns after a road trial. As a rule when a musical show has been on tour several weeks before opening in New York, the costumes are sent to a cleaner when the attraction arrives in New York. The cleaning bill is a very expensive one as a rule and the gowns do not look fresh and new as they did when the show first opened.

The managers claim that this plan would, of course, eliminate the possibility of "fly by night" producers getting a theatre for producing a makeshift play, but that all producers with meritorious offerings will have no difficulty in getting a house.

In past seasons with the number of shows that have gone on a preliminary tour and later have been brought to New York, an average of more than $500,000 a season has been lost in out-of-town experimenting, while under the two rehearsal plan this amount could be reduced to less than half that figure and better results accomplished, they assert.

With respect to "opening cold" or setting a tentative date of opening, it is claimed that sufficient advance exploitation can be done for a play on three or four days' notice to assure a satisfactory public opening, after which the attraction would be destined to take care of itself.

It is said that the new Collier and Bernard Revue which will open at the Fulton Theatre late in August will probably adopt this method of opening. This show will begin rehearsal about July 15 and will open during August.

"DANCING GIRL" FOR COLONIAL

CHICAGO, May 26.—The Colonial will play "The Dancing Girl," opening June 3. That show, which was booked for the Apollo to follow the Howard Brothers in "The Passing Show," was suddenly switched, following a decision to extend the length of the run of "The Passing Show." The transaction has importance for the reason that the Colonial had been supposed to be closed for the Summer when "Sally" left and from the fact that "The Dancing Girl" is a Shubert show coming into an Erlanger-Powers Theatre. The deal will set two Winter Garden Shows to competing with each other in the same block.

The Shubert-Erlanger peace deal, of which so much was heard some time ago, is shown in this deal which follows the placing of the Shubert entertainment "The Springtime of Youth" at the Illinois in February.

The deal was made possible or urged along by the players in "The Passing Show" accepting a cut in salary for the Summer. It is intended to run the show here through the Summer.

"SUN SHOWERS" OUT AGAIN

Renamed "Happy Days" and now under the management of Hurtig and Seamon, Lew Cantor's production "Sun Showers," which ran at the Astor Theatre early this season had its initial presentation at the Orpheum Theatre, Easton, last Saturday for two performances. The size of the original production has been reduced, with the show carrying fifty people. On Monday the attraction moved to the Chestnut Street Theatre, Philadelphia, where it will remain over the summer.

BENNETT TO DO "DEBRIS"

Wilson Collison sold last week the production rights of "Debris," a new play he has written, to Richard Bennett. The play was to have been originally produced by the Wilkes Stock Company last December in San Francisco, but when the latter failed to do so Collison withdrew it and then disposed of it to Bennett. Bennett will produce the play upon his return from Italy, where he went this week to appear in a motion picture version of "The Eternal City" with Lionel Barrymore.

NEW PATCHOGUE HOUSE OPENS

Long Island's newest theatre, The Patchogue, built at a cost of $135,000, owned by Major George R. Roe and Ward and Glynn, opened Wednesday night of last week with a policy of vaudeville and feature pictures, plus a symphony orchestra and a $10,000 concert organ. The shows will vary from time to time, legitimate Broadway productions are expected to be offered with original casts, and at other times pictures only will be shown. The initial program included the first Long Island showing of Thomas Meighan in "The Ne'er-Do-Well," several vaudeville acts, and the usual supplementary film subjects.

Practically everyone in town attended the event, which was preceded by a parade of four hundred Elks from Queens Borough and three hundred of the local lodge. Many notables from out of town were also present.

The Patchogue, under the management of M. Glynn, will give two shows a day, with the exception of Saturday, when three will be given. Reserved seats are sold for the evening performance and may be bought as far in advance as several months. The price scale is as follows: Matinee, with vaudeville and pictures, loges 50 cents, orchestra 40 cents, and children 20 cents. Evenings, orchestra, first 22 rows, 75 cents; balance of seats 55 cents, loges 99 cents. Saturday evenings, entire orchestra 65 cents, loges 99 cents.

When pictures only are shown, the matinee prices range from 20 to a 33 cent top; evenings, 33 to 65 cent top. Smoking is permitted in the loges.

WINTER GARDEN SHOW CAST

George Hassal, George Jessel and Roy Cummings will be the leading comedians of the New Winter Garden show which is now in rehearsal. Joan Hay, an English singer, will head the female contingent. Frank Fay will not be a member of the company. J. J. Shubert is personally supervising the rehearsals which are being held at the Winter Garden and the Century Theatre. It is expected the show will open out of town June 16 and come to the Winter Garden on June 26 for a summer run.

LIEBER FOR "THE FOUNTAIN"

Fritz Lieber has been engaged by Arthur Hopkins to portray the principal role in Eugene O'Neill's new play "The Fountain" next season. Hopkins intended producing the play this season and contemplated having Lionel Barrymore play the central role. However, at the last minute Barrymore turned the offer down and Hopkins then sought several other people to play the role until he obtained Lieber. "The Fountain" will go into rehearsal early in September.

HILL TO DO MUSICAL COMEDY

Gus Hill next season will produce a musical comedy, entitled "The Springtime of Life" in which all of the principal roles will be portrayed by the stars of "yesterday." Hill will engage fifteen of the most prominent old timers and surround them with a chorus of twenty girls. The attraction will play the week and one night stands at a $1.50 top scale. John P. Mulgrew is supplying the book for the attraction and Richard Carroll is writing the lyrics.

LE BLANG BUYS THE HOUSE

Joe Le Blang took over the entire capacity of the Selwyn Theatre where the "Wasp" is playing its last week. Through this method the theatre is guaranteed its minimum rent and the attraction gets a nominal profit above its expenditures as well. The Le Blang buy will also be on this and next week, which is the final week of the attraction at this house as "Helen of Troy, N. Y." will open there on June 9.

KLEIN TO PRODUCE PLAY

Arthur Klein, who has been in charge of the Shubert Vaudeville Exchange, is planning to make several legitimate productions on his own account next season. Among them is a new comedy by Charles Goddard and William Pinkham, entitled "The Fixed Idea."

CHICAGO SHOWS DOING BETTER

CHICAGO, May 26.—Cool weather the past week, coupled with conventions in the Windy City, has proved a boom to theatres in the loop. After the big slump the past few months, this change has revived the hopes of the managers who look forward to good business for awhile at least.

There were three openings here this week, Raymond Hitchcock in "Hitchy-Koo of 1923" had its first showing at the Garrick Saturday night, but it is a question just how long he will remain. It is hoped that this show would stay through the Summer.

Donald Brian in "Rolling Home" had its premiere at the Harris Theatre Sunday night and it looks like a "winner." This comedy from present indications will remain here for some time. "Chains" which also had its first showing this week at the Playhouse, received splendid press notices and should enjoy a good run.

All the Powers-Erlanger houses are closed. This includes the Blackstone, Colonial, Powers and Illinois. However, the Colonial will reopen with "The Dancing Girl" on Sunday, June 3rd. This production was first scheduled to go into the Apollo, but the Howard Brothers in "The Passing Show" are doing so well that it will remain possibly through the Summer.

William Courtney in a new play called "The Voice" will begin an engagement tomorrow night at the Cort. "R.U.R." closes tonight. "Up the Ladder" playing at the Central is doing good business on the cut-rate proposition—that is—they are selling two tickets for the price of one and are widely distributing coupons which has been a great help.

"Light Wines and Beer" is doing good business at the Selwyn and with the new comedy "Rolling Home" at the Harris Theatre, the twin theatres look like a good bet for an all Summer run. Eugene O'Brien in "Steve" is holding up well at the Princess. "Blossomtime" is doing nicely at the Great Northern; so is "Two Fellows and a Girl" at Cohan's Grand. William Hodge in "For All of Us" closes his long engagement at the Studebaker on June 2nd. As yet, no production has been signed to follow, but it is understood negotiations are on that will bring a new production into this theatre for a Summer run.

The outlying dance halls and cabarets are still doing wonderful business and they are giving the theatres in the loop a run for their money.

MYSTERY PLAY VOGUE ENDS

"The Cat and the Canary" at the National closed on Saturday night and this marks the end of the mystery play craze which for the past season has been the talk of Broadway. "The Bat" was the first to hit and its success was so phenomenal that a rush for this type of show hit practically every Broadway producing company.

No new mystery plays are announced for the coming season and managers declare that the demand is over. The road will of course see all the New York hits and its demand may last for a season or two although the slump that hit this type of show playing on the road during the closing of the season indicates that the small town and city audience is also tiring of them.

SUES MOROSCO CO.

The Morosco Holding Company, Inc., is made defendant in a suit filed in the Third District Municipal Court last week by Robert C. Kay, who is seeking to recover $800 as his share of the 8 per cent dividend declared on the stock of the above named corporation.

In his complaint, Kay sets forth that he is the owner of 100 shares of the preferred stock of the Morosco Holding Company, the par value of which is $100 per share. The stock was purchased in April, 1923, from Frank C. Eagan. Although a dividend was declared by the organization in 1922 it refused to pay the $800 due Kay, according to the complaint made by him.

Margalo Gilmore has been signed for the leading feminine role in "God's Pal," the new play by Theodore Liebler, Jr., which will signalize the debut of William A. Brady, Jr., as a producer.

B'DWAY TO SEE FEW NEW SHOWS DURING COMING SUMMER SEASON

Production Almost at a Standstill as Far as Summer Attractions Are Concerned—Of Present Shows Few Will Run Through Heated Period

With the closing of four attractions last Saturday night indications are that despite the fact that New York City began the celebration of its Silver Jubilee on Saturday and that the festivities will continue to the end of June, New York City will probably have less attractions remaining on Broadway over the summer season and fewer new shows than any time in the past five years.

From a comprehensive survey of the current attractions indications point to about eleven attractions running over the entire summer and possibly five others holding on until the early part of August.

Production seems to be at a standstill as far as summer attractions for Broadway are concerned and the only musical shows which are destined to arrive during June for a summer stay are, George White's "Scandals," the New Winter Garden Show and "Helen of Troy, New York." According to present bookings no other attractions will endeavor to come in before the end of July or the beginning of August.

The fact that the Silver Jubilee is counted upon to bring several million transients to New York during its course has given many theatre managers and producers hopes by which they have been keeping their theatres open and attractions operating in hope of getting some of the "gravy" (coin) which they figure will be spent in the theatres.

There are at present housed in Broadway theatres attractions which have been running for the past month on a week-to-week basis. A month ago the two-week notice was given to the cast and each Saturday night after the producer has looked at the statement of business the run was prolonged for another week. There are at least fifteen attractions which are now operating along these lines and should the crowds expected for the Jubilee fail to materialize, these attractions will be quickly closed.

In a comparison with the attractions on Broadway at the corresponding time last year there were thirty-five going while this season there are thirty-nine operating. The week of June 12 last year brought the amount down to 29 shows running, while should business not be as big as expected from the Jubilee there will be about 28 shows running for the corresponding date this year. The week of June 19 last year showed 24 shows operating while this year it is likely that only about 20 will be operating at that time.

The first week in July last year disclosed twenty shows on the boards this year the number undoubtedly will be greatly diminished at that time. July 17 there were still twenty attractions operating last year with about half of them showing a profit. Others barely made expenses.

However, when the first week of August came around the new season was beginning to open up with about five attractions added to the group that were already listed.

The attractions which will be able to weather the heat of the summer and still be going at the end of August are, "Abie's Irish Rose," at the Republic Theatre, which will be well on its way to complete its second year in New York; "The Music Box Revue" at the Music Box which will probably continue until early in September; "Little Nellie Kelly" which George M. Cohan intends holding at the Liberty Theatre until early in the fall when he will replace it with "The Rise of Rosie O'Reilly"; "So This Is London," which will run through August at the Hudson Theatre which will vacate to make room for "The Crooked Square" which will come in there in September; The Ziegfeld "Follies" at the New Amsterdam which if the present show is taken off will be followed by another "Follies" without closing the theatre; "Wildflower" at the Casino Theatre which will remain until September 1 when Arthur Hammerstein will take the show to Boston; "Rain" at the Maxine Elliott which stands a chance of continuing on Broadway well into its second year; "Give and Take" which is now at the 49th Street Theatre will be continued for the heated period with the attraction probably moving to a larger theatre within the next few weeks; "The Seventh Heaven" at the Booth Theatre, which also gives indications of running into next season; "Zander the Great" at the Empire Theatre, which is claimed to be an unusually good hot weather attraction; and "Merton of the Movies" at the Cort Theatre.

Those attractions which will endeavor to make the summer try but which will probably be withdrawn before the first part of August are "Dew Drop Inn" at the Astor; "The Fool," which is dropping down each week in its gross earnings at the Times Square Theatre; Cyril Maude in "Aren't We All" at the Gaiety Theatre; "Jack and Jill" which moves from the Globe Theatre next Monday to the Sam H. Harris Theatre and "Adrienne" which opened last Monday night.

The three attractions which will open after the middle of June which give evidence of staying during the balance of the summer will be George White's "Scandals" at the Globe Theatre; "Helen of Troy, N. Y.," at the Selwyn Theatre and The New Winter Garden Show.

Undoubtedly toward the end of July there will be a number of new dramatic attractions offered with the possibility of at least fifteen new plays being installed on the Rialto the first week in August.

TED LEWIS INCORPORATES

Ted Lewis has incorporated an organization under the laws of the State of New York, the capital stock being $10,000. He and his wife Adah Lewis, who at one time was associated with him in the show business, are the chief stockholders. The purpose of the new company is to produce revues for cabaret and theatre. A show similar to the type of the Greenwich Village Follies may be put on the Lewis organization next season. Kendler & Goldstein are attorneys for Lewis where he is making his temporary headquarters.

INVEST IN "HELEN OF TROY"

Spurred on by the success of their investment in "The Gingham Girl," Wilmer and Vincent last week acquired an interest in Rufus Le Maire and George Jessel's new play "Helen of Troy" which is scheduled to open at the Selwyn theatre on June 9th for a summer engagement. $30,000 is said to have been paid by Wilmer and Vincent for their interest in the attraction.

$10 TOP FOR "SCANDALS"

A $10 top will be charged for the opening of George White's "Scandals of 1923" at the Globe Theatre on June 18. This price will prevail for the entire lower floor on the opening night. White has been charging this top for the opening of his attraction in New York during the past few seasons.

STARS IN COAST STOCK CO.

San Francisco, May 28.—Following the Leslie Carter season at the Fulton theatre, Oakland, comes Nazimova after which William Gillette will be seen here. Each of these stars will be supported by the regular cast of the Fulton Stock company. Robert Warwick just completed a very successful season.

"SOURIS" DANCERS IN ACT

Julie and Theodore Befeki, recently with the "Chauve Souris," are entering vaudeville at the head of a big act of their own called "Theatre-Grotesk," a Russian revue.

ARTHUR PEARSON BANKRUPT

Following in the footsteps of Izzy Herk, Jack Singer, Henry Dixon, Arthur Pearson, a former burlesque producer who this season produced "Zig Zag," a Shubert unit filed a voluntary petition in bankruptcy which stated his liabilities were $128,154 and that his assets consisted of $2 in cash and life insurance amounting to $27,500.

Following the filing of the petition in bankruptcy last Friday on Saturday Pearson let it be known that he would not remain inactive during the summer season but would in association with Ted Lewis produce a revue which would be known as "The Ted Lewis Frolics."

Billy K. Wells has supplied the scenes for the revue while the lyrics and music will be prepared by Milton Ager and Jack Yellen. Lewis, with his band, are to head the show, with Jamie Coughlin and Lewis and Dody supplying the comedy.

Described as principal creditors of Pearson are Mrs. P. S. Clark, widow of Peter S. Clark, burlesque producer, $20,000; Constang and Judd, $30,000; H. Mahieu and Company for costumes furnished his show, $10,579; Harry Walsh, Alhambra Theatre, London, $7,500; Masters and Kraft, actors with his unit, $6,000; James Coughlan, actor, $4,375; George Collins, actor, $4,000; Julius Michaels, burlesque manager and agent, $3,300; Harry Peterson, actor, $3,500; Patti Moore, actress, $2,750; Alice Lawlor, actress, $3,125; Sam Buxbaum, $3,000; Milton Ager and Jack Yellen $3,000.

Of his creditors Coughlan will appear in the new show for Pearson and Ager and Yellen are supplying the lyric and music.

MOB RUSHES FREE SHOW

There was a howling and surging mob of women attempting to be the first 300 to get into the Apollo Theatre last Monday night, when "For Value Received" moved there from the Longacre Theatre. The management of the show advertised in the daily papers that the first 300 women to apply at the theatre would be given free seats on the lower floor. Before seven o'clock there were more than a thousand in front of the house and in the lobby. When the box office opened the first 300 were clocked off and the balance either walked away or bought tickets. The stunt was arranged by Louis Cline, one of the owners of the show, and R. E. Townsend, manager of the attraction.

"BLOSSOM TIME" RECEIPTS

The two "Blossom Time" shows which played in opposition to each other at the Shubert and 44th Street theatres grossed within $300 of each other last week which was their first week. One attraction got $5,900 and the other $6,200. It is said that the project of having both shows playing will continue this and next week when both shows will be closed and the cast for the company that will be sent to England selected.

THE WILTON SISTERS

At the PALACE last week (May 21-26)

"JACK AND JILL" DEAL OFF

John Murray Anderson's musical comedy, "Jack and Jill," will not be under the management of Sam H. Harris, as recently arranged, nor will it move to the Sam H. Harris Theatre next Monday, as advertised in last Monday's daily papers, to replace Harris' attraction, "Ice Bound," which was to have moved to the Vanderbilt Theatre.

All of the negotiations were broken off on Monday morning when Harris informed Anderson that he would only take over the show under the conditions that he would not be compelled to contribute toward any losses that the attraction might incur while under his management. There was an all-day conference between Harris and Anderson that day, which was interrupted at various stages when Anderson attempted to get in touch with his financial backers to have them guarantee any losses that the show might incur when it passed under the management of Harris.

Besides William McBride, of the McBride Theatre Ticket Agency, Otto H. Kahn, and several other wealthy men are reported to have been backing Anderson in the production of "Jack and Jill," which originally cost $125,000, prior to the opening of the show at the Globe Theatre on March 22 last.

After the show opened at the Globe it became necessary for Anderson to make several changes in the cast of principals and add Lew Fields to share the headline honors in the cast with Ann Pennington. During the early stages of the show the backers were called upon to meet deficits and even though the show has been doing a fairly good business at this theatre during most of its run, the backers were called upon to meet large losses, which they did, it is said, with reluctance. Several weeks ago they were informed that arrangements had been made with Sam H. Harris to take over the management of the show and that under his direction and at his theatre the show would be brought out of the losing class. At that time, it is understood, the sponsors of Anderson informed him that they would no longer furnish any more funds to meet deficits. In the meantime at the end of each week the Globe Theatre was called upon to aid the attraction with sufficient funds to meet the large payroll, which was done, and about $3,000 furnished upon each request.

Last Saturday night, according to reports, after the gross had been totaled, the show was $1,500 short of meeting the payroll. Efforts were made along Broadway to get the money, and at that time it is reported Harris became cognizant with the financial conditions surrounding the project, that caused him to summon Anderson for the meeting Monday, which resulted in the cancellation of the date at the Harris Theatre and Harris refusing the management of the attraction.

Anderson, however, was able to get hold of the necessary funds that evening. At the same time it was said that he was obligated to the theatre to the extent of $6,500, which was advanced to him at various times. That evening he held a conference with Bruce Edwards, general manager of the Dillingham enterprises, and Edwards asked him how the deficit would be met when the attraction vacated the Globe this Saturday. Anderson replied that he would let him know Monday after he saw Harris.

Following the conference with Harris, Anderson reported its results to Edwards, and, it is said, agreed to allow the theatre to get what was due it from the show's portion of the receipts this week. It was also said that, as the Globe Theatre was to be dark until June 18, when George White's "Scandals" will open there, that in case the Anderson show did business this week, it might be held over next week and probably the following week, so as to allow Anderson to "come up" from under.

Following the calling off of the "Jack and Jill" engagement, Harris got into touch with Lyle Andrews, owner of the Vanderbilt Theatre, and made arrangements whereby "Ice Bound" will continue at the Harris instead of removing to the Vanderbilt Theatre, as originally planned. "Jack and Jill" may be sent on tour with a cheaper cast.

AMUSEMENT STOCKS TAKE BRACE ALL SHOWING SUBSTANTIAL GAIN

Famous Players which Hit a Low Record Last Week Gains 3⅝ Points—Loew's Picks up 1⅛ Points and Orpheum Gains ½—Goldwyn at 5¼

Led by Famous Players-Lasky the entire amusement list executed an about face last week and tried to make up some of the ground they had lost. All the stocks showed a gain, those that had lost the most the week previous showing the largest gain. Famous, which had been hammered down to a new low for 1922-1923, made a comeback of several points, a good deal of this gain being, beyond doubt, due to the declaration of the dividend on the issue.

According to the published report earnings for the first quarter of 1923 aggregated about $1,200,000, which is an increase over the same period last year and is at the rate of about $16 a share annually. The regular quarterly dividend of $2 a share was declared, payable on July 1. Outstanding bank loans of the company amount to about $2,500,000, as these have been materially reduced in the past two years. The sale of a good deal of the company's property in Los Angeles is pending and the money realized from this source will be largely used to decrease the amount of unpaid loans. Over 13,000 shares of the preferred stock of the company has been retired and this issue is being further reduced by purchases in the open market. It is said that the company's New York real estate is worth more than the total preferred stock outstanding. Sir William Wiseman of Kuhn, Loeb & Co. has been appointed a member of the finance committee of Famous Players during last week.

Famous Players opened last week at 75, was hammered down to 73½ and recovered slowly, the declaration of the dividend and the optimistic statement helping the stock to regain 3⅝ points in spite of adverse conditions. It closed at 78⅝ with 18,300 shares sold, and held firm at this point on Monday of this week with 600 shares sold.

Following the general market trend Goldwyn gained during the week, going from 5, where it had held firm all the previous week, to 5¼, at which point it closed for a ¼ point gain with 10,600 shares traded, although during the week it at one time reached its low for the year of 4⅞. On Monday of this week only one block of 100 shares was sold, this at a gain of ⅛, leaving the price at 5⅜.

Loew's, which had suffered a good deal the week before, recovered 1⅛ points, closing at 17¼ with 13,900 shares sold. At one time during the week this issue also set a new low for the year, going to 14½. On Monday of this week the issue lost ¼ of a point on one sale, the single block selling at 17.

Orpheum, opening last week fairly strong at 18¼, declined under the general pressure to 17½ but came back towards the end of the week, closing at 18¼ for a gain of ½ with 5,500 shares sold. The 500 shares sold on Monday of this week failed to change the price.

LEBLANG GIVES OUTING

Joe Leblang, who conducts the Public Service Ticket Office, otherwise known as the "Cut-Rate Emporium," last Sunday gave 125 treasurers of the Broadway theatres and his employees their annual outing and surprise party at the Green Gables, Pleasure Bay, New Jersey.

The guests were taken to the Twenty-third street ferry on buses and then they boarded a special train on the Jersey Central Railroad which took them to the pleasure grounds. Upon their arrival breakfast was served, after which outdoor festivities took place which included a baseball game between the Le Blang aggregation and the treasurers which was won by the former, with a score of 10 to 3. Le Blang, Matty Zimmerman and Herbert Levene were in charge of the affair and after the dinner escorted the box office men back to New York on their special train.

QUITS GREEK THEATRE CAST

San Francisco, May 28.—Robert Warwick has refused to play in "Hippolytus" which will be seen at the Greek theatre due to a difference of opinion regarding publicity matter. When Warwick looked through the newspapers on Monday and Tuesday mornings he failed to find his name in the conspicuous type that had appeared in the past, to be exact he didn't find it at all and he immediately wired Margaret Anglin who was at the time in Los Angeles that he would not appear in the cast. Warwick says that he had a contract by terms of which he was to be featured in all publicity matter in connection with the production. Warwick declares that he protested when he found his name out of the newspapers and was told that by cutting down the space a big saving had been made.

SIGNS WITH "SNAPPY" SHOW

Jose Hermosa, wife of Al. Klein, has been engaged for the cast of "Make It Snappy," which the Klein Brothers will head when it goes on tour in September. She will play the part portrayed by Tod Qualters this season.

HORWITZ CASE UP AGAIN

Arthur J. Horwitz, vaudeville agent, has been ordered by the Supreme Court to show cause why he should not be adjudged in contempt of court for failure to pay alimony to Edythe Horwitz who is suing him for divorce.

Horwitz was last February ordered to pay $200 weekly to his wife and $1,000 counsel fees. Mrs. Horwitz alleges that he did not obey the order except in part and finally agreed to pay $125 a week if she would accept it. She agreed to do this but thereafter he made but one payment.

"GINGHAM GIRL" TO MOVE

According to present plans "The Gingham Girl" will vacate the Central Theatre on June 9th and on June 11th move to the Century Theatre, where Schwab and Kussel, through the medium of the cut-rate agency and the "two for one" plan, will endeavor to keep it over the summer.

Eddie Buzzell will leave the cast on June 2nd and Loren Raker, a comedian of the "Ernest Truex" type, who recently appeared in vaudeville, will replace him.

BROADWAY PLAYS FOR STOCK

"Anything Might Happen," the Edgar Selwyn comedy which had a metropolitan run at the Comedy Theatre, and "Barnum Was Right," which closed last Saturday evening at the Cohan Theatre, have been released for stock presentation in all territories by the American Play Company.

JANE COWL CLOSING

Jane Cowl will conclude her engagement in "Romeo and Juliet" at the Henry Miller Theatre on June 9th. After a summer vacation Miss Cowl will go on tour with the offering, opening early in September in Boston.

STOCK FOR CENTRAL

Anton Scibilia has taken over the Central Theatre, Jersey City, for a summer stock season, and has installed the Hazel Burgess Players, who will offer a new bill weekly.

NEW FILM THEATRE FOR B'WAY

Negotiations that will probably be concluded this week are going on for the purchase of the site at 1556-58 Broadway and property on West 46th street just east of Broadway for the erection of a ten-story office building and a motion picture theatre to seat 2,500 persons.

A. J. Cobe, a motion picture producer, and Dave Shannon, of the firm of Counihan and Shannon are representing a syndicate of theatre men who desire to take over this property from the trustees of Columbia University, which owns the property.

The Broadway property has a frontage of 40 feet by 80 feet with the property on 46th street which links with the site, being 100 feet by 100 feet. Besides this property Cobe has acquired a site 20 x 100 feet which he will add to it. It is said that the property is valued at $124,000 and that the proposed office and theatre building will cost $1,000,000 to erect.

The Syndicate of men who are to operate the theatre have outlined a straight picture presentation policy with all of the pictures to be shown in the house to be the product of independent producers. The greater portion of the office building is to be used for the executive offices of independent motion picture producers.

The site is directly adjoining the Palace Theatre Annex Building and has been the cause of much speculation in recent years. Endeavors were at one time made to get the site for the building of a vaudeville theatre to play opposition to Keith vaudeville and it was also reported that the Du Pont interests were negotiating for the site to build a motion picture theatre. The Columbia trustees turned down at least a dozen offers for the property. It is said, however, that the negotiations which have been going on with Cobe for the last six months will be brought to a head late this week and that work will be begun on the wrecking of the present buildings on the site early in the fall, with the house to be ready for occupancy by May 1. According to present plans Cobe is to be managing director of the enterprise.

ZIEGFELD TO HAVE TWO "FOLLIES"

In the future Florenz Ziegfeld intends having two companies of the "Ziegfeld Follies" in operation at the same time and having one company running for an entire season at the New Amsterdam Theatre in New York.

According to Ziegfeld's present plans he expects the present "Follies" to remain at the New Amsterdam Theatre until the first week in September and on or about September 10, will install his "Follies of 1923" in the New Amsterdam to continue there until at least June 1 of the following year.

Ziegfeld feels that with the record the current production of the "Follies" made in remaining at the New Amsterdam for more than a year that he will be able to establish a precedent for his attraction which can be lived up to by subsequent productions. It is also contended, that with the attraction remaining in New York for a full season that Ziegfeld will be able to make it more elaborate in all ways and to have a representative cast of principals which will warrant the show staying for longer than the usual "'Follies" run and do a profitable business.

Another contention by Ziegfeld is that in the past the "Follies" when it left the New Amsterdam Theatre for the road was seldom on the profit side of the ledger as running expenses and production cost had not been entirely paid off by the time the show left New York. But where the attraction can run a solid season in New York, as the present one is doing, by the end of its run the show will show a good margin of profit and when it goes on tour it will have no outstanding debts.

DANCERS' MOTHER DIES

Mrs. Margaret Wise Dolly, mother of Yanci and Rosica Dolly, dancers known on the stage as the Dolly Sisters, died on Saturday night at her home in Bensonhurst.

The Dolly Sisters are now in Paris, where they are appearing in a revue. Mrs. Dolly was born in Budapest, Hungary, in 1874 and came to this country about eighteen years ago.

GEST HAD THE HIP LEASE

Morris Gest, according to a Broadway story, had the lease of the Hippodrome for three years signed sealed and in his pocket for twenty-four hours when he returned it to the United States Realty Corporation, who own the property and informed them that he did not care to undertake operating the playhouse for one season, with an option of two years more at a rental of $24,000 a month. The lease was signed in the offices of the Realty Corporation and Alfred Seligsburg, who is attorney for Otto H. Kahn, represented Gest in the proceedings.

It is said Gest, after getting the lease held a conference with Kahn and decided that he would have to pay four or even five months rent for the place at $24,000 a month before he opened and that he would also have to make alterations to the stage which would entail an expenditure of $75,000 and that in the event the first of the Reinhardt productions were not a success that he might have the Hippodrome on his hands for three years and have no source of revenue sufficient to cover $750,000 rental coming in to cover his obligation. He also contended that if he were to take the Century Theatre which the Shuberts had offered him that he would not incur these obligations and that in the case the venture was not successful the Shuberts would take the house off of his hands.

Mr. Kahn agreed with Gest in his argument and condescended in having the producer return the lease to the owners of the property.

Just what the present plans for the Hippodrome for next season are it is reported that the Dillingham interests are negotiating for the purchase of the property, but under no circumstances would consider any proposition for operating the playhouse for the owners.

ONE NEW SHOW FOR PHILA.

Philadelphia, May 28.—The invasion of a new musical comedy, "Happy Days," which came to the Chestnut Street Opera House tonight, is the only change of the week. The piece is the Harry Delf show, which played in New York and elsewhere under the title of "Sun Showers." The piece is typical warm weather entertainment that is offered by an adequate cast of comedians and dancers and includes one of the most attractive chorus bevies seen here this season.

"Happy Days" opened to a flying start and will have things pretty much its own way for the week. Next week, however, it will have further competition with the reopening of the Walnut with Joseph M. Gaite's new summer show, "I'll Say She Is."

"Shuffle Along," the Negro musical show, continues to draw at the Forrest and looks as though it's here for a long run, while the Philadelphia Theatre Guild are continuing "Winnie and the Wolves" for a second week at the Lyric.

MAGICIANS DINNER ON JUNE 1ST

The Society of American Magicians numbering nearly eleven hundred members, will hold its annual dinner at the Hotel McAlpin on Friday evening, June 1st. Magicians and mystifers from all parts of the world will be in attendance.

One half of the evening will be devoted entirely to spiritualistic effects.

Among those that are to attend are Houdini, Thurston, LeRoy, Goldin, Blackstone, Hardeen, Zancig, and others.

"I'LL SAY SHE IS" OPENING

"I'll Say She Is," the summer revue which Joseph M. Gaites will present at the Walnut Street Theatre, Philadelphia, next week, left New York for Allentown, Pa., last Monday, where the members of the cast will rehearse until Friday when the first performance will be given at the Lyric Theatre that evening. After three performances in Allentown the troupe will journey to Philadelphia for their opening. There are 56 people in the company, which Gaites expects to bring to New York in September.

SALESMEN'S ASSN. ASKS ACTORS' AID IN PULLMAN SURCHARGE FIGHT

Over Thirty Millions of Dollars Yearly Collected from Traveling Public in Form of 50% Pullman Surcharge—Vaudeville Hit Particularly Hard by Charge

Thirty millions of dollars per year is the staggering sum collected by the railroads from the traveling public of the United States in the form of the existing 50 per cent Pullman car surcharge, which the public is compelled to pay in addition to the standard Pullman fares.

The National Council of Traveling Salesmen's Association is vigorously pushing plans for the removal of the regulation and is asking the co-operation of the vaudeville, musical comedy and legitimate actor, all of whom suffer from the surcharge.

Vaudeville in particular is hard hit by the regulation and the amount of money expended each year by members of this branch of the profession is enormous.

The associations are busy preparing evidence and argument for presentation at the forthcoming hearing on Pullman rates which will be held in Chicago on June 20.

A. M. Loeb, President of the National Council, which is the clearing-house for its affiliated 32 trade and territorial divisions of commercial travelers, in discussing the position of the salesmen and other business men who are the principal users of Pullman accommodations, made the following observations:

"We had no quarrel with the National Government when in time of stress it was found necessary to directly control the railroads of the country and in the wisdom of the railroad administration to increase rates and impose surcharges for the purpose of curtailing travel and proportionately conserving the government's income from the carriers. There was not a salesman in this land unpatriotic enough even to question these emergency measures. When passenger fares were increased, when the 50 per cent Pullman surcharge was added, when the 8 per cent tax on all railroad tickets was enforced, not a salesman raised an objection. This country was engaged in a great struggle and the salesmen, like all others imbued with national patriotism, were perfectly willing and happy to bear their share of the war's burdens which were placed upon the shoulders of those who remained at home to carry on the nation's essential industries.

"But now the war has been won these five years. Half a decade is passed and the Pullman surcharge, admittedly a wartime regulation, remains to confront the traveler every time he approaches a railroad station to arrange for his transportation. The government does not any longer benefit by this surcharge. Neither does the Pullman Car Company, upon which is foisted the compulsory collection of this extra fee. The added revenue goes directly and entirely to the railroads—and for what? Having paid the established passenger tariff, and having paid the established Pullman tariff, what does the present 50 per cent surcharge cover?—and why does the government permit this unwarranted gouge to continue to be exacted from a long suffering public.

"To get right down to brass tacks, the imposition of this Pullman surcharge means that the public is called upon to pay $34,000,000 more per year, than is necessary, just or excusable. This is only a small part of the total loss to the nation which is pyramided as a result of this particular rate excess, but considering only the amount directly reverting to the railroads, it constitutes a tax of thirty-four cents each upon every man, woman and child in America!

"The National Council of Traveling Salesmen's Associations is now compiling an exhaustive survey of all facts and figures in relation to the surcharge matter and it expects to prove conclusively to the Interstate Commerce Commission that the surcharge is fundamentally unsound, discriminatory and confiscatory, therefore, unconstitutional, and a menace to business generally and to the public at large!"

Co-operative action is to be taken.

COMPOSERS IN CONVENTION

The American Society of Composers, Authors and Publishers held it's convention in Chicago last week at the Sherman House, which was for the purpose of coming to better understanding with the Motion Picture Theatre Owners of America, in connection with the collection by the Society of license fee from the movie houses. The convention was attended by the thirty odd legal representatives of the Society who are scattered throughout the United States, officers of the Society and others. The only tangible result of the conference held between the Society representatives and those of the M. P. T. O. A., was an agreement to hold a conference at some later date and thresh the matter out.

The banquet of the Convention was held on Friday night last and many members and officers of the Society arrived for the dinner. Among those present were: Nathan Burkan, general counsel, of the Society; J. C. Rosenthal, general manager, Gene Buck, Raymond Hubbell, Silvio Hein, Gustav Kerker, E. C. Mills, of the Music Publishers' Protective Association, Mr. Buck acted as toastmaster.

The convention of the Society was held in Chicago last week at the same time as that of the motion picture men, but the election of officers of the M. P. T. O. A. resulted in a fiasco and half of the delegates walked out. This is one reason why a more definite agreement was not reached between the movie men and the Society.

LAST WORD IN DANCING

YOUNGSTOWN, May 28.—The last word in dancing and the world's endurance record went to pieces last night when Frances Mercer and Harry Wagner ended a continuous dance performance which started more than a week ago. Miss Mercer and Mr. Wagner left the floor after dancing in an East Youngstown pavilion for 182 hours and eight minutes. They rested three minutes every eight hours.

FOX CONVENTION JUNE 14

An international convention of all of the William Fox Film Exchange managers from America, Europe, Asia, Africa and Australia will be held at the Fox Studios, Forty-fifth street and Tenth avenue, for two weeks beginning June 14. More than 400 managers are expected to attend the meeting.

RE-WRITING "FIRES OF SPRING"

Robert McLaughlin's play, "Fires of Spring," with Josephine Victor in the title role, which was given a tryout production by Ray Comstock and L. Lawrence Weber last month, will be rewritten and produced as the opening attraction at the Longacre Theatre on September 15.

"FOR ALL OF US" TO STAY

The run of William Hodge in "For All of Us," which was to have been concluded at the Studebaker Theatre, Chicago, on Saturday night, will be extended until June 23.

CHECKS FOR CHORUS

The Chorus Equity is holding checks in settlement of claims for Ann Smith, Margaret Royce Collignon, Larry Lawrence and Royal S. Trott. The checks are in settlement of a claim against the "Aphrodite" company. The legal department has been trying to locate the above members since last September. Anyone knowing the whereabouts of any of the above are requested to communicate with Equity.

BOHEMIANS TO DO PLAYS

The Bohemians, Inc., who heretofore have confined their producing activities to musical shows, are planning to increase their activities next season and will produce several comedies without music. The first will be a new comedy by Edward Laska, the title of which has not been definitely decided upon. It will have an out-of-town presentation in July and will come to Broadway later.

ACT TO BE MADE PLAY

The vogue for elaborating vaudeville acts into full grown productions seems to continue. The latest to achieve this new estate is Phil Taylor's "Seven o' Hearts," which recently closed on the Keith time. The act has been elongated into a two-act musical play and is now in rehearsal under the direction of Taylor, who plans to take it on a tour of the New England states.

"PEPPER BOX REVUE" CLOSES

SAN FRANCISCO, May 28.—Owing to the extreme hot weather in Southern California, and the Valley towns, the "Pepper Box Revue" headed by Sophie Tucker has closed and the production has arrived back here and goes to the storehouse. The three weeks originally scheduled to be played in Los Angeles were cut to one and the road tour abandoned.

N. V. A. BASEBALL DINNER

A beefsteak dinner will be held at the National Vaudeville Artists' club on June 5, in honor of the baseball team and traveling show, which opens its tour on the following day. The party is being given as a "send-off" to the members of the team and those who will appear in the show.

INDIANA THEATRE SOLD

TERRE HAUTE, Ind., May 28.—The Indiana Theatre, in this city was sold last week to the Consolidated Theatre Company of Chicago, for the sum of $750,000.

LIGHTNIN'S SISTER

LINDA CARLON

Last week at the Palace Theatre in "Compliments of the Season" and during the last half of the week doubling at the Jefferson in Lewis & Gordon's "A Friend in Need." Five shows a day. From tears to laughter and never missed a cue.

"FOLLIES" ACT CASE UP AGAIN

Gallagher and Shean's fate as to their future endeavors with respect to the contract they hold with Florenz Ziegfeld to appear in the Ziegfeld "Follies" subsequent to June 1st will be made known on that day when attorneys for both sides submit briefs to Justice Irving Lehman in the Special Term of the Supreme Court and the court will render his decision.

Nathan Burkan appeared in the court on Monday morning in behalf of Ziegfeld and requested that the court appoint arbitrators to adjudicate the differences that may arise as a result of the intention of the comedians to leave the show on June 1st. Burkan informed the court that the contract was made in a form which was similar to that of the Equity Association contract, and under the contract of the actors' association either side could request arbitration.

Tobias Keppler appeared on behalf of Gallagher and Shean and argued that his clients were well within their rights to leave the show at the time they intend to, as an Equity contract is in force from September 1st to June 1st, and therefore his clients will have fulfilled the terms of their agreement by appearing until that date, which will legally terminate their contract, he asserted.

Justice Lehman informed the attorneys that as this action was brought under the arbitration law which was only passed several years ago there was no precedent to act upon. He declared that it was his belief that the action brought by Ziegfeld was a bit premature, as it was in the form of an anticipatory action and that the men had not abandoned their work.

Burkan replied to the court that the comedians had served notice on Ziegfeld that they were going to leave his show at that time and that if his client were to bring suit after the actors had left the show it would be like "looking for life preservers on a ship that had already been sunk."

Justice Lehman then told the attorneys it would be a subject that would require careful thought on his part and that they should serve answering affidavits on each other on Thursday and submit briefs which would result from these affidavits to the court Friday morning, when he would render his decision.

If Justice Lehman renders his decision on Friday in favor of Ziegfeld, Gallagher and Shean will be compelled to remain with the show until after the facts of the case have been submitted to the arbitrators and their findings approved by Justice Lehman.

On the other hand, should the court hold that the action was "premature," Ziegfeld will begin another action against them under the contention that the time has expired, as claimed by the comedians, and that they have left the show.

Should the comedians report for work with the Fox Film Corporation, with whom they have a contract beginning June 1st, it is said that Ziegfeld will bring another action to restrain them from appearing with the Fox people, according to the terms of his contract, which prohibits their appearance anywhere unless under the management or direction of Ziegfeld. The men are prepared to report to the Fox studios for work on Friday morning and it is said that they are also negotiating for their appearance in a chain of motion picture theatres in the Middle West for a six-week period at $4,000 a week.

"HELEN OF TROY, N. Y." CAST

"Helen of Troy, New York," will open at the Selwyn Theater, on Monday, June 18th. In the cast are Helen Ford, Queenie Smith, Stella Hoban, Lovey Lee, Elsie Bonwit, Opal Ames, Nell Hickson, Jean Clement, Marie Paynter, Theodora Hudson, Tom Lewis, Roy Atwell, Paul Frawley, Charles Lawrence, Joseph Letora, Clyde Hunnewell, Charles Adler, Bobby Dale, Wilbert Dunn and Jean Collins.

LUMBER CO. SUES ROONEY

Pat Rooney is named defendant in a suit filed last week in the Municipal Court, for the sum of $285.48, by the Wright Lumber Company, Inc., which alleges in its complaint that the actor incurred a bill for that amount between June 20, and August 1, 1922.

VAUDEVILLE

KEITH ROUTING OVER HUNDRED ACTS

NO "HOLD-OUTS" NEXT SEASON

From seventy-five to one hundred different acts have already been given routes lasting from one to three years, beginning next season, by the B. F. Keith Vaudeville Exchange, a number quite in contrast with the amount routed last year at this time, when most of the acts seemed to be holding out until the season had actually started, believing that they would get more money than was offered to them. These artists have learned during the past season that the so-called "salary-cutting campaign" was not so much of a "cut" as it was a reorganization, or a re-establishment of salaries for vaudeville artists to conform with the times, and the majority of those who refused routes for this season at the tail end of last June found themselves "out of luck" when last September rolled around. Those who didn't accept the routes when offered either were compelled to book on a week-to-week basis, or found themselves accepting the salary which they previously had said they never would accept. Others sought work with other circuits.

For the coming season, the outlook seems to be that there will be few, if any, "hold-outs." Of the hundred or so acts which have already been routed, a great number are new acts, which have been developed and exploited by the Keith Circuit. The standard acts are also heavily represented in the number of acts already routed. These routes are a combination of the Keith-Orpheum circuits, and the average route seems to be for more than a year's work.

Those acts which have been given routes lasting for more than just one season, and assure them of two and three seasons' work, will also be exploited heavily by the Keith office. These include not only the new acts but standard acts as well, the intention being, as announced by the Special Promotion Bureau, with Mark A. Luescher as its head, to make drawing cards for the box office out of acts which are now called "features" and which do not mean anything as far as being a "draw" is concerned. The major portion of this publicity and exploitation will be done in cities through the Middle West and New England, and not so much in New York City itself.

While one hundred acts are considered to be a tremendous number of acts to have been routed so early in advance of next season, the Keith office intends to continue routing offerings which will prove worthy of them. By the time September is here, it is estimated that almost two hundred different acts will have been signed for routes for at least forty weeks, and others for two years.

CANTOR HAS 2 WEEKS AT PALACE

Eddie Cantor's vaudeville bookings on the Keith Circuit have again been changed, this time the dates to remain definitely set. Instead of opening June 11th at the Riverside, Cantor will open at the Palace on that day and will be kept in the house for two weeks, being featured there for the week of June 18th also. These vaudeville engagements will be made in conjunction with Cantor's appearance in Ziegfeld's "Follies," in which he opens on June 4th.

The change in dates for Cantor caused a switch in the opening of Singer's Midgets at the Palace, that act having been booked into the house for the week of June 11th. Instead they will come into the Palace on June 25th. The salary list, it is said, could not stand the total of both Cantor's and the Midget acts' remuneration for the week.

OWEN OUT OF "COMPLIMENTS" ACT

Because he missed a show Thursday night at the Palace, Garry Owen was let out of the "Compliments of the Season" act, in which he was featured, last week. The reason that Owen missed the performance is said to be due to his having taken a nap between shows and having slept through the entire night performance. Paul Gerard Smith, author of the act, which is presented by E. K. Nadel, of Pat Casey's office, jumped into the part and played it for the remainder of the engagement.

Prior to appearing in "Compliments of the Season," Owen had been doing a single in the family houses, and last week is said to have been his first engagement at the Palace. His work in "Compliments of the Season" drew very favorable attention to him and seemed to set him as either a feature for the Keith circuit or a production.

STEELE TO SING AT McVICKERS

CHICAGO, May 26.—John Steele with the "Music Box Revue" in New York, has been engaged for the week of June 4 at McVickers Theatre.

Jones, Linick & Schaefer recently started a policy at the McVickers Theatre in presenting in conjunction with the picture program, famous stars of vaudeville and musical comedies. To date, the management has more than kept its promise. Yvette and her Syncopators; Yerke's Flotilla Band; Whiteman's Romance of Rhythm Orchestra; Ciccolini; Frances White; Courtney Sisters, Al Copeland's Orchestra and Nora Bayes have been at McVickers.

Next week Francis X. Bushman and Beverly Bayne will appear in conjunction with their new picture "Modern Marriage."

LEWIS AND DODY COMPLAIN

Lewis and Dody have brought complaint in the National Vaudeville Artists' complaint bureau against a team calling themselves McQuade and Dunn, stating that they are infringing on their "Hello, Hello, Hello" song. According to Lewis and Dody, the team complained of work amateur shows in the Keith and affiliated houses, and on the pretense of "imitating" them, use their entire routine of verses. Lewis and Dody state they do not object to being imitated if the imitator uses their old verses, and then just a few, but they feel they should draw the line at allowing anyone to do their entire routine of new verses which they are using themselves.

HOMER ROMAINE INJURED

MONTREAL, May 26.—Homer Romaine, an aerial artist, was badly injured on Wednesday when he fell from a trapeze to the stage of the Princess Theatre, where he was playing. While his injuries weren't serious enough to have him removed to a hospital, they caused him to cancel the remainder of the week. He was also obliged to cancel his next week's work, which was scheduled for Keith's Boston.

LITTLE BILLY OPENS AUG. 1

The date of Little Billy's sailing for Australia has been advanced for a week, and Billy will open on August 1 in Sydney, Australia, under the direction of Harry Musgrove instead of during July. Billy left for San Francisco on Tuesday and will sail from that city on June 26. He is accompanied by Erving Plummen, who will appear with Little Billy at the piano.

NEW BIJOU FOR PALM BEACH

WEST PALM BEACH, Fla., May 28.—Carl Kettler, owner and operator of the Bijou Theatre here, is having his house torn down and a newer and latest model house erected on the same site. The new Bijou will be ready for the next winter season. It will seat 1,500 and will play a policy of vaudeville and motion pictures.

WRITERS CREATE "HALL OF FAME" FOR ACTS

MANY DAILIES COMPILE LISTS

The interest of the public in vaudeville has increased to such an extent during the past season that for the first time in the history of vaudeville this year newspaper writers throughout the country are compiling the first of what seems will be an annual list of the twelve best acts which have played their particular city. These lists are compiled in the same manner in which lists of ten best dramatic productions, ten best musical comedies, and ten best books written, have been done. Most of the writers, who are compiling the lists, seem to base their names of "twelve best vaudeville acts" upon public opinion, rather than their own personal preferences.

Among the lists which have been compiled thus far during the past month are the following: Chester B. Bahn, dramatic editor of the Syracuse *American*, offers twelve names for his selection, one of each type of act generally found on a vaudeville bill. His remarks and list are: "Because all this is so, Syracuse is the logical city, it would seem, for the selection of the season's dozen best acts in the two-a-day field. And today, while admitting that it may be a case of 'rushing in where angels fear to tread,' I beg leave to nominate the following for vaudeville's Hall of Fame:

Van & Schenck, songsters; The Cansinos, dancers; Giersdorf Symphonists and Renee Roberts, musical and dancing; Ole Olson & Chick Johnson, comedians; Duci de Kerekjarto, violinist; Moran & Mack, blackface comedians; Marion Morgan Dancers, classical dancing; Singer's Midgets Revue; Sophie Tucker, comedienne; Irene Franklin, songstress; Senator Ford, monologuist; Rastelli, juggler.

Toledo seems to differ with Syracuse, and the published "dozen favorites" in that city consists of:

Aileen Stanley, singing comedienne; Ben Bernie's Jazz Band; Singer's Midgets Revue; Georges Du Franne, singer; W. C. Kelly, comedian; Belle Baker, singing comedienne; The Mosconi Brothers, dancers; Gus Fowler, novelty magician; Fannie Brice, singing comedienne; Williams & Wolfus, comedians; Creole Fashion Plate, female impersonator; Long Tack Sam, Chinese acrobat.

In Portland, Maine, another twelve names are offered for the vaudeville "hall of fame," consisting of Julia Arthur, tragedienne; The Sixteen Sunshine Girls, dancers; Chief Caupolican, singer; Marion Morgan Dancers, classical dancing; Rae Samuels, singing comedienne; The Cevenes, tight-wire act; Singer's Midgets Revue; Duci de Kerekjarto, violinist; Ole Olson & Chick Johnson, comedians; Lewis & Dody, comedians; Ibach Entertainers, novelty musical; Chic Sale, character comedian.

Newspapers in other cities also promise lists early in June of favorite vaudeville acts which have appeared in that town during the past season. The practise seems to be spreading from coast to coast, and perhaps by 1925 a Pulitzer prize will be awarded for the best nip-up, "red-nose," opening act, sister team, and a consolation prize for the act doing the most flops in one season.

LOEW'S DAYTON CLOSING

DAYTON, O., May 28.—This is the last week of the season for Loew's Theatre, here, the house being scheduled to close for the summer on Sunday, June 3.

EDWARDS SUES FOR COMMISSIONS

Leo Edwards, composer, filed suit last week in the Seventh District Municipal Court for $1,000 against Joseph Alexander, father of the Alexander Girls, vaudeville team which is doing a sister act on the Loew time. The action is in connection with a contract made between Mr. Alexander and Edwards, in which the latter, it is alleged, was to get 10 per cent. commission on the act after staging it.

In his complaint, filed through his attorney, Alfred Beekman, of House, Grossman & Vorhaus, Edwards alleges that on September 20, 1922, Joseph Alexander, acting for his two daughters, signed an agreement whereby Edwards was to produce an act for the girls. The cost of the production was to be paid for by Alexander, and Edwards was to stage the act, dances, supply scenery, costumes, lyrics and music, and orchestrations for same, at the expense of Mr. Alexander. The sum of ten per cent. of the salary earned by the Alexander Girls in vaudeville was to be paid Edwards, who also had the privilege of acting on all offers, etc., made the act by agents or others. Since the agreement went into effect, according to the papers, the Alexander Girls' act earned about ten thousand dollars in salary, ten per cent. of which was demanded by Edwards but refused by Joseph Alexander. The papers were served last week when the act was playing Loew's Lincoln Square Theatre.

KNAPPE WAS AWAKE

One of those nosey people who are always on the lookout to create trouble for artists by complaining to the Society for the Prevention of Cruelty to Animals, or the Gerry Society, on the slightest provocation, had a very unpleasant experience at Proctor's Yonkers theatre last week and probably will mind her own business in the future. This particular lady watched with horror the bit done by Joe Knappe, of Ritter and Mack, in which he took a "live goldfish" from a bowl and swallowed it while it wriggled. She rushed out and 'phoned the S. P. C. A., with the result that an agent was rushed to the theatre. He asked for Joe Knappe and then explained his mission.

"Oh, yes," said Joe. "I do that every performance and have quite a lot of the little fellows on hand."

So saying he took a box down from a shelf, and took some of the "live goldfish" and put them into a bowl of water where they started to wriggle around. He then swallowed one.

The agent examined the "fish" and exclaimed "Gelatin!"

"Yes," said Knappe, "have one."

"Stung!" said the agent.

There were no arrests.

"PAN" SHOWS TO OPEN TORONTO

The opening point for the Pantages' road shows has been switched to Toronto instead of Minneapolis, and all acts booked over that circuit will open in the Canadian city beginning June 9th, instead of playing that town on their way back as has been done heretofore. Acts will open in Toronto on Saturday night and play until the following Friday night, and then go to Hamilton, and from Hamilton to Chicago and then to Minneapolis, beginning the regular route. This change will mean a great saving in fares for acts playing the circuit.

KEITH'S TOWN NEWS REEL

A novelty in the way of news reels has been injected into the Keith's Lynn Theatre, White Plains, by the manager of that house, by the elimination of the Pathe News Weekly and the showing of a White Plains News Reel, instead, the reel consisting of events filmed in and around White Plains. The novelty has been sufficiently successful for the office to consider injecting it into the other Keith theatres in small towns.

VAUDEVILLE

VAUDEVILLE REVIEWS

RIVERSIDE

Claude Anderson and Lona Yvel gave the show a flying start with a whirlwind roller skating novelty. They showed everything possible on rollers, combining skillful skating with lightning-like dances. Their Apache dance at the finish was remarkably well done.

Moore and Freed, those musical funsters who have been piling up a show-stopping record everywhere, may well cut another notch in their guns after the remarkable showing they made here last Monday. Although their "saw" and "spoon" playing is familiar to most vaudeville audiences, they go it one better with a toy balloon, which, manipulated by Sam Moore, plays a chorus of "I'm Forever Blowing Bubbles." All of their numbers are put across with an essence of comedy that makes them all the more valuable from an applause standpoint.

"Compliments of the Season," which had been scheduled for next to closing spot, was shifted up to third place. This is the act that formerly featured Garry Owen, whose role is now being played by Paul Gerard Smith, who wrote the act. The piece is a vaude melodrama in four scenes, with the action taking place on Christmas Eve. "Fingers" Dugan, a reformed "dip," has been persecuted by the police since his recent release from prison. His many attempts to reform have been frustrated by the police. He has become sufficiently hard-boiled and driven that the Yuletide season seems but a mockery to him. But behind the hard-boiled mask and deeper than his pert language is a real heart that is found by a despondent girl who attempts to throw herself off the wharf. She, too, is despondent because of her inability to locate her sweetheart. "Fingers" talks her out of suicide. Both are hungry and he plans to "stick up" someone for two bills for eats. Hard luck continues to trail him. The guy he holds up has just finished his Christmas shopping and is flat. However, he takes the watch and beats it back to the girl, who is waiting for him at the wharf. The girl recognizes the watch as a gift she made her missing sweetheart. The latter and a detective loom upon the scene. However, everything is cleared up. "Fingers" gets the promise of a job and all three depart for a banquet at the Greeks at the curtain.

The act stands in a class by itself and can win on any bill. Appearing in support of Smith were Edward Wade, Babie Gale and John Clayton, all of whom did creditable work in their respective roles.

James Burke and Eleanor Durkin were another pleasant feature of the performance. Burke, who handled most of the singing, has a unique delivery that makes his numbers count for double value, while Miss Durkin is by no means in the background when it comes to voice and personality.

Juliet, the mimic, batted for Rogers and Allen, who missed the Monday matinee because of being delayed en route from another city. Juliet offered her "Latest Thing in Hats," her shopgirl in the restaurant and footlight impressions of Lenore Ulric, Pat Rooney, Gallagher and Shean and divers other stars, while Gertrude Barnes wowed them with her songs and dazzled them with her finery in by far the best vaudeville vehicle she has yet contributed to vaudeville.

Charles (Chic) Sale, however, was the real comedy hit of the bill in his familiar delineations of rural types. He begins as a rural schoolmaster, acting as announcer for the annual entertainment in which the pupils of the school are to participate. The character is the lean, nervous type and as handled by Sales is a sure-fire mirth provoker. Among his other types are a "giddy" girl, a country sport and a veteran musician.

McKay and Ardine closed the bill in their familiar routine of songs, dances and clowning and deserve no little credit for holding all in for the finish. E. J. B.

NEW BRIGHTON

A more ideal bill for a beach theatre could not be laid out than the arrangement of summer entertainment playing this house during the corrent week. Beautiful girls dominate the entire show during the first half and the second half—just the type of bill for the much press-agented T. B. M.

Raymond Wilbert does juggling with hoops for the major part of his offering, and a snappy line of chatter which he maintains throughout the act, takes it from the "dumb" class and makes it all the more entertaining in the opening spot. The juggling work, and the hoop rolling contained some work which can't be duplicated, except by Wilbert.

Having such a nice start to the show made it great for Meehan and Newman, who took advantage of it and gave a very nice account of themselves with a well-framed routine which they call "Broken Promises," for the entire act is the contrary of what is promised by Meehan in a prologue. The girl is great on "blues" and, in addition to some yodeling, also does well with "Louisville Lou." Meehan does some very good dance bits, tap and acrobatic, and for novelty, plays the harmonica.

The first show-stopper came with Lewis and Dody, the "Hello, Hello, Hello" boys, who kept them laughing not only at their verses of the song, but with their talk bits, and particularly the ventriloquial burlesque, which is one of the funniest ever done.

One hundred and twenty-one weeks, according to Gus Edwards, is the length of time which he and his company have been doing "A Fountain of Youth," and this "age" record has not in the least taken away the freshness of youth, the charm and the entertaining qualities of the act, thanks to the showmanship of Gus Edwards. Quite a few changes have been made in the offering since it first opened, and even now, among the girls, we seem to find some new faces. In addition to Alice Furness (who was in very good voice), Chester Fredericks (who wowed them as usual with his dancing), two little proteges are rapidly coming to the fore with specialties, these particular two being Margie Rooney and Helen Lynd. These two score with several bits, and Miss Lynd in the "bowery" number is particularly good. Sandy is seen in the afterpiece in one.

Billie Shaw has done several different vehicles in various fields since working with Billy Seabury, but never has she done as beautifully staged and routined an offering as her present one, featuring, in addition to herself, Josephine La Voie, Lester Lane and Barrie Oliver, with six girls. Miss Shaw has brought out some of the best dance artists now in productions and in vaudeville, and it won't be surprising to see some of her present people featured artists after two seasons with Miss Shaw. Miss La Voie is simply wonderful, and Lester Lane one of the best dancers of his kind. Barrie Oliver is a fine juvenile, combining appearance, voice and dance ability. Miss Shaw herself is always worth seeing, in fact, one of the best dance artists in vaudeville. For she seems to be the spirit and soul of every dance she does. The six girls are shapely and very good dancers.

Julius Tannen kept them laughing with his chatter on various topics and things. Chappelle and Carlton closed the show.

G. J. H.

Al and Fanny Stedman wish it to be known that the recently published report that they are to split their vaudeville partnership is untrue and that they will continue to work together.

PALACE

Rich Hayes "And His Valet," put as much comedy into an opening act as some straight comedy offerings do further down the bill, yet he combines it with a marvelous exhibition of juggling skill, highly entertaining and artistic.

How to hand the second spot a staggering blow has been solved by putting in an orchestra such as Joe Fejer and His Famous Hungarian Orchestra, with Bela Nyary at the cymblom. Composed of seven pieces, three violins, cello, bass-viol, piano and cymblom, the combination proved to be one of the finest of its kind, offering classical selections which they play to perfection and some popular tunes from musical comedies. The lighting effects are good, and the excellence of the various musicians makes the orchestra on the whole a desirable one for vaudeville.

Jim McLaughlin and Blanche Evans are going better than ever in "On a Little Side Street," by Ben Ryan, doing their various bits of business and dialogue as though no other cast in the world could do it half as good. "How Danny Can Dance" has succeeded "Francis" and is a great number.

Making his debut in vaudeville here, Tom Burke, "International Tenor, Royal Opera Co., Covent Garden, London," with Burton Brown at the piano, scored a hit of proportions reached by few tenors at this house. His voice lends itself easily to ballads as well as operatic selections for he sang them equally well. He opened with a verse of "I'm Falling in Love With Someone," demonstrating at once his range and power. He is reviewed under new acts.

Another version of "You Must Come Over" was trotted out by Bert Savoy and Jay Brennan, who seemed to be doing the act ad lib, starting the gags off at random from their vast store of material. The laughs were as numerous as usual, but one or two lines more than bordered on the lines of risque stuff.

The first half was closed by Tom Bryan and Lillian Broderick, with Lucille Jarrot at the piano, in "Bill Board Steps," a dance vehicle with a different routine. Miss Broderick has a line of steps that was never meant for the average anaemic style of sister acts, and she accomplishes them in her own particular indefatigable style, which is vigorous, yet graceful to say the least. The "Bill Board" part of the act gives it a novelty opening, but has little if anything to do with the dances. Tom Bryan is an able partner and Miss Jarrot's solos filled in the intervals.

Fortunello and Cirillino, Italian Clowns, in "The Happy Hooligans," opened the second half with their novelty clowning, tumbling and handbalancing offering which closed recently in the newest edition of the Greenwich Village Follies. One of them is of the midget type, nimble and cute, being that he appears to be but a boy. The other as Hooligan Senior, handled him well when acting as an understander. The act is done in "two," on a strip of carpet, all of the stunts being done in a sustained tempo, apparently leisurely and in time to the music. Both the opening and closing bits are funny, the smaller of the team coming and going in a big carpet-bag valise.

Frank Tinney in "Meet the Wife," gathered laughs and breezed along with his coachman act assisted by "The Wife" and musical director, who is with the act.

In the next to closing spot, Miss Juliet, in her "One Girl Revue," assisted at the piano by Lou Handin, again proved herself to be as clever a mimic as we have in vaudeville.

Collins and Hart, for the third or fourth time in the past several months, closed the show in "Red & Blue," assisted by their trained parrot. M. H. S.

EIGHTY-FIRST STREET

The warm weather and the approach of the summer season did not interfere much with the matinee business at the 81st Street on Monday, and the house was well-filled.

Opening the show were the Original Erich Phillip Co., a troup of hand-balancing artists who use a good deal of special apparatus and present a novel and excellent opening act.

Madelon and Paula Miller held down second position effectively. The act opens with a piano solo and follows with a violin and piano duet. Both these young-looking girls are excellent instrumentalists, the young girl playing the piano being especially gifted with an excellent touch and a real sympathy for her music. The girls go into a vocal duet on the order of most sister team duets, that is rather weak, but they have arranged two very fine dance routines with which they close and which earns them a heavy hand. The pair know a good deal about showmanship, present a good appearance, and put their stuff over well.

Thomas P. Jackson, assisted by Jean Russell, in a sketch entitled, "The New Stenographer," have a vehicle that is more or less apropos of nothing but manages to get over to a fair number of laughs nevertheless. The action concerns a man who is in the habit of taking women to lunch, hiring a new stenographer who admits she is a jail-bird. He sets a trap for her to see if she has reformed and when he finds she is going straight offers her the job, inviting her out to lunch. She then tips him that she is a detective put on his trail by his wife and he promises to go straight.

Harry Jolson followed this act, assisted by a girl and by a song plugger who has a fine voice and put himself in right with the audience by singing two or three hits in good style.

Lydell and Macy, on next to closing, have one of the best of the old man acts. This team are great character men and not a bit overdrawn. It is entirely possible that people they are portraying really exist and talk, think and act the way the characters on the stage act. In fact it is more than possible, it is highly probable. Al. Lydell, as Wilbur Hutchinson, has a perfect makeup and does things that are highly original as an old man. The picture of him, full of ginger and pep, asking for wild-women, or some tame ones that he can tease and make wild, once seen, will never be forgotten. Macy does a character straight for him, and the young lady, Lida Leah helps the action along nicely. They have added two gags that are not altogether clean. One of these concerns Lydell's wish to be a night watchman in the House of David. The other, when Macy looks at his wrist watch, is in asking him if he was ever captain on a ferry boat.

The last act on the bill was the strongest. Mabel Ford, a dancer of great ability, has surrounded herself with a troup that is excellent in every particular. She has a five-piece orchestra that can play and does play well and besides this has two clever dancing teams, one, a sister team, the Doll Sisters, dance prettily and are more than nice looking, being both shapely and clever with good personality. The other team is Deno and Rochelle. This pair really carried off the honors of the act. Their first number was an Apache dance which they performed with an abandon and realism rare on the vaudeville stage. Their other dance is a tough number which is not as strong as their Apache but is well done and contains enough material for several laughs. Miss Ford does some good work in the way of taps and wings and double wings, the whole act being well constructed. C. C.

VAUDEVILLE

BROADWAY

The bill at the Broadway this week is good, but is marred by one of the acts not finishing its turn. Outside of this most of the acts gave full value for the money and went over great. The bill was well balanced, most of the honors being carried off by acts working in one.

The first act on the program was the Dealands, two men performing a variety of tumbling and handbalancing feats that went over well and met with a fair share of applause.

Florence Brady, on second, met with success and came pretty close to stopping the show. This dainty chanteuse improves as she goes along and retains the freshness in all her numbers no matter how many times she uses them. It does seem to us that her second encore number is a success and that she could do much better with another style of song for a closing. On blue numbers Miss Brady is the absolute class and she can do fine work with a cry song. A song of either of these two types would be the proper thing for this spot.

Harrison and Dakin have an act that is original and full of laughs all the way through. Opening with a piano solo by the accompanist the team then comes on and say that they want to give vaudeville patrons a little something off the beaten path as the usual Tuxedo and evening dress and the girl and boy kissing must be growing monotonous. They have some very clever lines which they handle in an individual way, getting their full quota of laughs. The man does his stuff in an offhand way and has a good voice when he cares to use it. The finish, in one, is as good as it is unexpected. The three performers give a really humorous imitation of the home-town Silver Cornet Band playing the overture from "Poet and Peasant." This is great but merely triples things that have been done before. The surprise comes when the three finish by playing a jazz tune and playing it really well for a finish.

Jack Osterman, while going over very well, committed a *faux pas* which looked all right from the standpoint of the audience but which will probably not net him so much in the percentage tables of the Daily News. Early in his act he noticed a man in the lower right hand box with his back turned. "What are you reading," says Osterman, and trots over to see, being more or less astonished to find the man with a sketch book but still not wise that the bird in the box is the artist from the Daily News. Outside of this Osterman went great. He has an act full of original gags, with one or two slightly used ones, and he has a style of delivery that is popular with the audience.

La Pilarica Trio are three Spanish dancers, a man and woman of older years and a girl who is bewitchingly charming. She has a flashing pair of eyes and twinkling legs, and is somehow reminiscent of the Andalusian beauty, Chiquita Piquer, who was the sensation of "The Wild Cat." The act is nicely costumed and becomingly staged, but on Monday, first show, the older of the women was taken ill so that the finish was omitted. This did not help the act.

Lahr and Mercedes have an act built for laughing purposes and full of pep all the way through. Lahr makes a funny comedy copper and Mercedes a charming singer and dancer. She makes a good foil for Lahr's clowning, which he puts across in fine style. The act went big.

The last act on the early morning bill was Van Horn and Inez, a skating act using full stage. Both man and woman are excellent roller skaters and go through a difficult routine easily and gracefully.

On the bill at the Broadway this week are Victor Moore and Company, and Crafts and Haley, but these acts were not caught at this show. C. C.

PALACE

(Chicago)

Van and Schenck opened a four weeks' engagement at this house on Sunday afternoon and duplicated the big success they scored at this house some time ago. They were forced to sing eleven songs in their own act and when later they appeared in the Fagan Dance Orchestra playing cornet and trombone, they were given another big round of applause. The big applause hits of the bill were Van and Schenck, Fagan's orchestra and Blackface Eddie Ross.

The bill in its entirety was good vaudeville although there were a couple of acts that appeared weak and suffered in comparison with the strong ones.

The Six Hassans opened the show duplicating their former success accorded them some time ago at this house.

Redmond and Wells presented some interesting chatter and the man dances well but the act as a whole is rather weak.

Frank Sinclair and Cliff Dixon in "The Little Cottage" have a girl act which is lively and entertaining.

Eddie Ross scored the first big hit of the bill, creating great enthusiasm with his monologue and banjo playing.

Shelton, Ballantine and Heft offered a showy number in which the dancing of the young lady was the big feature.

Van and Schenck held the next place and sang a repertoire of songs, each one of which seemed to score stronger than the one preceding, building up the act to a sensational finish.

Fagan's Orchestra followed and scored another tremendous hit. This is one of the best orchestra combinations that has been heard at the Palace this season and the patrons showed their appreciation by refusing to let them stop.

Steppe and O'Neil provided the rapid fire talk in the next to closing spot and kept laughter at a high spot from star to finish.

The Three Weber Girls brought the performance to a close with some clever acrobatic accomplishments which lost considerable of its merit by the attempted comedy of one of the girls.

R. E. R.

STATE LAKE

(Chicago)

This theatre has for the week the "Land of Phantasie," "A Trip to Hitland," and Joseph E. Howard and Ethel Clark as its three features. This is a notable array of talent and they kept the entertaining standard of the show up to a high point.

Howard and Clark are not doing the big act seen recently in the east but are offering their former singing offering, introducing new and old songs, among them being a half dozen or more of Howard's old successes.

The songwriting feature of the act is to a certain extent a conflict with the Hitland number but both acts were well received.

The Three Melvins opened the first show on Sunday and scored a hit. Whitfield and Ireland got a lot of laughter from their rube drop and followed this with some good fun.

"A Trip to Hitland" went especially big owing to a new song called "Oh Benjamin," which is timely and was encored again and again.

Winsor McKay registered with his cartoon animal creations winning hearty applause.

Fred Hughes sang several songs and was well liked.

Hap Farnell and Florence who are one of the mid-west act finds of the season were placed in the bill on short notice and went over very strongly.

Howard and Clark closed the show and despite the fast company went over very strongly. Howard sings as well as ever and puts his numbers over with much style and Miss Clarke looks, if possible, more charming than ever. R. E. R.

JUVENILE ARTISTS ORGANIZE

An organization called the Juvenile Stage Artists of America, was formed last week with the purpose of developing and encouraging the talented children of America, and has established headquarters in the Gaiety Theatre Building, 1547 Broadway. Harry Moss was elected president of the organization, with D. M. Greenwald as treasurer, Jack Krackow as financial secretary and Miss Ruth Krim as corresponding secretary.

The association plans to eventually have its own clubhouse and will stage a series of affairs during the coming Winter with the purpose of raising funds for it. The first general meeting will be held on Friday night, June 8th.

HARRY BURNS LEAVING VAUDE

Harry Burns, the Italian comedian, has discarded his vaudeville act, with Carlena Diamond and Charles Senna, in order to accept an engagement in Earl Carroll's "Vanities of 1923," which is to come into Carroll's Theatre for the summer. Burns will probably take the act out again next season.

PRESTON AND MORTON SPLIT

Preston and Morton have dissolved their vaudeville partnership. Both will rest up over the summer, and for next season, Preston, will be seen in his own act called "We've Got Another One," in which he will be supported by a new partner. Morton has made no definite plans.

LOEW'S OFFICES MOVE

MONTREAL, May 28.—Headquarters of Loew's Ottawa Theatres, Ltd., will be moved from Montreal to Ottawa in the near future, if a decision arrived at at the annual meeting yesterday is confirmed by a special meeting of shareholders to be called shortly.

YAN-KEE FOUR BOOKED

The Yan-Kee Four, formerly called the Royal Four, and Sunshine and Youngdcer, have been booked over independent circuits opening this week. The former team is doing a singing and comedy act as four rubes, and the latter a comedy novelty turn.

FOX GETS BARBEE THEATRE

CHICAGO, May 28.—Barbee's Theatre was taken over today by the William Fox Film Corporation and will undergo extensive alterations. It will reopen about September 1 and will be the Chicago home of Fox films.

FRIEDLAND GETS ORPHEUM ROUTE

Anatole Friedland and his new revue, called "Anatole's Affair," which opened recently at the Palace, has been booked for a complete tour of the Orpheum circuit. The act will open at the Palace, Chicago, on June 24.

ALLEN POSTPONES TRIP

Edgar Allen, booking manager of the Fox Vaudeville Circuit, who, with his wive, Katherine Murray, a vaudeville actress, was to have sailed for England on June 5, has postponed his departure until August 15.

VERNA MERSEREAU MARRIES

SAN FRANCISCO, May 28.—Verna Mersereau, the classic dancer and dramatic actress was married in Sacramento, May 21st to George McCormick, her former vaudeville partner.

FRANCES WHITE WITH PANTAGES

Frances White opened for a tour of the Pantages Circuit on Sunday, May 27, in Minneapolis. She is said to be receiving $1,500 on that circuit and will play the entire time.

NEW ACTS

TOM BURKE

Theatre—*Palace.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*In one.*

As far as vaudeville is concerned the only drawback to Mr. Burke as a desirable tenor is that he has a tendency to sing a little flat at times. Outside of this more or less minor defect, he compares favorably with the rest of our tenors and baritones in vaudeville. His appearance is good, diction clear, every word being distinctly heard, and his voice adapts itself well to either songs done by lyric tenors or heavier work. When reviewed he responded to several encores.

He opened with a verse of "I'm Falling in Love with Someone," rushing through it as though he merely wanted to give the folks a line on his voice, and followed with "On the Road to Mandalay," usually sung by the baritones. "Roses of Picardy" was done next in pleasing lyric tenor style. An operatic excerpt was followed by an Irish folk song, "Macushla" and "Mother Machree" being the final encores. M. H. S.

ARTHUR FINN, LTD.

Theatre—*Proctor's 58th Street.*
Style—*Novelty.*
Time—*Fifteen minutes.*
Setting—*In "one."*

Finn is a blackface comic who works in Egyptian make-up. He is assisted by a girl working as a "high brow."

Before coming on he effects a camouflage, leading the audience to suspect that he is a wop comic. He comes on with an old-fashioned hand-organ and a real monk. While playing a tune a man passes, and immediately the organ is transformed into a barroom, with Finn giving lilies as souvenirs with each drink, and got a roar with the admonition to the other fellow not to die in the neighborhood.

From a rubbish barrel he discovers kilts and bagpipes and proceeds to play Scottish tunes and later gives an impression of a piper's band on parade. The girl handles the drums for this number and later contributes a snappy dance. He gets another roar when he liberates a mouth-harp from a violin case and plays an accompaniment for another dance by the girl. A military bit and dance provides an adequate finish.

The act is a great frame for the small-time houses. E. J. B.

MARSTON AND MALEY

Theatre—*State.*
Style—*Double comedy.*
Time—*Ten minutes.*
Setting—*In "one."*

This team are a man and woman double act, with the man supplying most of the comedy. The man has a nervous, amateurish style, but the opening of the act gives promise of being different. He is dressed in a trick hat and monocle cord and a blue suit with white spats. After pulling one or two new gags he evidently got tired and trotted out all the old stuff in the guide books, even ringing in the Philadelphia letter carrier's gag, which was recently dug out of King Tut's tomb. He does ring in an unsavory mention of Flo Leeds that doesn't help the act a bit. There are times when he is funny, but these times are seldom from a big-time viewpoint. The act might get over on the small, small time. The girl is good-looking and wears her clothes well. C. C.

VAUDEVILLE

HAMILTON
(Last Half)

The patrons of this house for the last half of the week had no kick coming, either in regard to the vaudeville show or the motion picture. The six-act bill offered very good entertainment, and Jackie Coogan in "Daddy" drew them in, and, judging from their reception of the film, gave them satisfaction.

The Kitaros were the opening turn, consisting of two male and one female Japanese, the men doing a very good routine of Risly work, using a barrel, and then one juggling the other as though he was an inanimate object. They put plenty of thrills in the offering.

Montana, the "cowboy banjoist," held the second spot nicely with his repertoire of numbers played excellently. His opening number was spoiled slightly by the fact that his instrument hadn't been tuned and he had to stop several times to tune it. He should play safe in the future and make sure of the tone of his instrument before going on. He is a marvel with the banjo, and his playing is a treat.

Porter J. White and company offered "The Odd Gentleman," by Oliver White, a dramatic playlet, which went over nicely at the finish. It is slow in gaining interest, which comes toward the finish, owing to the fact that it seems a little too dramatic right from the start. White, himself, should take more care with his enuncation, for many of his sentences were lost, owing to his inclination to put the dramatics into every line. These suggestions are made in good faith, and not because the plot concerns a playwright who murders a critic, and then is allowed to escape by a police officer, who exits saying, "After all, he only killed a critic."

Irene Ricardo started the laughs coming with her Hebrew comedy, and when it comes to delivery in this line, Miss Ricardo is one of the funniest in the business. In fact, her material, some of which is good, isn't all quite worthy of her abilities, the 'horsie" bit and prima donna burlesque being the best in the offering. She's original in everything she does, and with material worthy of her abilities would soon be a feature on all the big time bills.

Val and Ernie Stanton, the "two English boys from America," could have stayed in view for an indefinite period. We've caught these boys so often in the past that we've about run out of adjectives to praise them with. For with as many times as we've seen them, they are entertaining every time, and it seems that they always will continue to be. They kept them screaming here, with their mispronounced and misplaced words. All we can do is to repeat the statement we've so often made before—that this team is the proof of the fact that clean material is always better than anything off-color, for we'd stake these two boys against any other act in the business, with their material, and be sure they'd get bigger results.

"Sunbonnets," a nicely staged revuette, with George Griffin, Edith Capes, Virginia Roche and Charles Case, closed the show. Griffin sings well, and the girls are charmingly youthful, and dance excellently. One of them is a Pennington type, and strengthens this impression with a number on the style of Miss Pennington's. G. J. H.

PROCTOR'S 23RD STREET
(Last Half)

An especially good small time bill of six acts and the film play, "Daddy," starring Jackie Coogan, comprised the new bill for the last half that stood them up at this house on Thursday evening.

Harry Tsuda, Jap acrobat and contortionist, opened the show with a lively routine blending daring and thrills, and which for the most part was put over with a bang. Tsuda is a well appearing chap and a finished artist in his line. He works with a degree of ease that is a valuable asset to anything he attempts. His handkerchief stunt at the finish is a great thriller and sends him off to a strong hand.

Edith Helena, assisted by a male accompanist, offered a well-chosen repertoire of songs, all of which seemed particularly adapted to her voice. An operatic aria did splendid service as an opener. She stayed on "For You Alone," and withdrew to give the pianist his inning. "Goodbye, Summer" and "I'll Be More Than Satisfied" rounded out the act.

Odd Chaps proved to be a male trio who offered a happy combination of songs and dances, while George Austin Moore scored his usual hit through handling his stuff in his inimitable way.

Jay Flippen and company registered the comedy hit of the bill in a novel blackface comedy offering, "Ninety Days From Broadway." The scene is laid in the cell tier of the Tombs, with one of the coons behind the bars and the other visiting him. The act is brimful of clever situations and bright lines. It had them roaring from start to finish and should do as well all along the line.

Another worthy candidate for stellar honors of the show was Billy Hughes and his Lady Friends, who offered a snappy dancing tabloid, "Handle With Care." In the opening Hughes sings an introductory and introduces the comely quartette, who make their appearance from trunks. They go into a fast ensemble that is particularly well drilled and which provides a smash opening. Hughes returns in a gob outfit and sings stanzas about the different types of girls he has met in various ports. As the various representatives come on Hughes dances with them and keeps going like a dynamo throughout. Several solos and an ensemble finish brought down the house.

The Hughes offering is elaborately mounted, gorgeously costumed and contains everything that is anything in a dancing way. Hughes has a magnetic personality and is a crackerjack dancer. The girls are good lookers and can also step. From every angle this offering has strong big time possibilities. As it stands it surpasses many of the dancing acts the reviewer has glimpsed on the big time this season. E. J. B.

FRANKLIN
(Last Half)

Sell-outs and near sell-outs were ordinary occurences for every night of the week here, and Thursday evening was no exception. The big business, despite the advent of warmer weather than usual, was due to the "Franklin Songland," an amateur attraction headlining here all week. If anything on the bill deserves a detailed review it is the "Songland," but then if we gave it all the space it should be given we'd fill columns. Harry Shaw and Murray Ross staged it, Shaw also acting as conductor for the act, and announcing it. We've seen practically every amateur review put on in New York houses, and to compare this with any of the past offerings would be belittling "Franklin Songland." It was, without a doubt, the best thing ever staged by a group of amateurs in any theatre. Four scenes composed this miniature production, being Indian, Holland, old New York, and then a full stage cabaret scene, all being introduced by Father Time. Among the clever specialty bits were several prima donnas, a female impersonator, hoofers and hoofing teams, a 'blues" singer, a blackface comedian, and a youngster with a combined Jolson-Cantor personality and voice, all of whom are future "finds" for the theatre. Even a six-piece amateur jazz band was represented in the revue.

The chorus were well trained—in fact, marvelously so, for the show was put on in six days, we understand. There has been talk in connection with past amateur productions, of routing them over the circuit, and it can be said right here, that if ever an amateur show was worthy of being routed, "Franklin Songland" is the one. Praise cannot be given too extravagantly to Harry Shaw and Murray Rose for the results of their efforts.

The tryouts on Thursday night included Nicolai, a good knife and sword balancing, juggling and swallowing offering, also including some weight catching stunts; De La Mater and Belle, a girl singer and girl pianist, who with a little work and proper training, can go right into the better houses with no fear of failure, for the voice and ability are right there; The Colonial Duo, who offered an instrumental routine, and Harry Holbrook and a male pianist, both working in the uniform of the marines. Holbrook has a fine baritone.

Tim and Kitty O'Meara opened the regular bill with their dance offering and scored heavily. Al Shayne was billed for the second spot, and after several minutes of waiting, with the audience beginning to get impatient, a short reel about milk was shown. "Little Driftwood," featuring Florence Gast, assisted by a male quartette, followed, and more than pleased. Miss Gast is sweet in personality, sings nicely and dances exceptionally well. The quartette harmonize well.

When Al Shayne did appear, the audience apparently forgave him for keeping them waiting and laughed at everything he did. Shayne is doing essentially the same act he has been doing for years, and now has a new "plant" doing the "wop" part, who adds a bit of hoofing to the act.

The comedy hit of the show was scored by Howard and Lewis, who not only had them in hysterics, laughing, but stopped the show cold at the finish. The boys are very clever, and handle a line of comedy that is somewhat different. The straight man is one of the best we've seen in a long time, and makes the work of the comedian so much more valuable.

"The Dress Rehearsal," with a new chap in place of Frank Ellis, went fairly well, the rest of the cast containing a great many new faces in addition to the comedian's. The satire of the offering didn't mean a thing to this audience. "Franklin Songland" closed the show.

G. J. H.

REGENT
(Last Half)

The Regent the last half ran a bill that was one of the finest for all around value that has been seen at this house for a long while. In fact that bill would give satisfaction at the Palace, for, although it contains nothing in the way of a headliner every act is a dandy.

Opening the bill is "Sealo" the seal with an almost human mind. This beautiful animal is one of the finest trained we have seen and goes through his entire routine without any one else appearing on the stage. He works fast and goes through the usual seal repertoire.

Two boys working in "Brownskin" makeup, Bernard and Garry, occupied second position and left the audience in a great mood. They go through a repertoire of published numbers and each scores heavily, their duet work also going good. For a finish they do a series of imitations, of famous black-face comedians, the impersonations including Eddie Leonard, Eddie Cantor, Karyl Norman and Al Jolson.

Sully and Houghton have a cleverly written little sketch which they act just as cleverly. The boy, Sully, has not much of a voice but he has a good, clean-cut, personality and plays the impecunious young lover to perfection. The girl is charming and plays his sweetheart. She delivers several numbers in an excellent soprano and Sully also contributes some great dancing. Not the smallest part of the act is the clever curtain speech with Sully delivers. The act abounds with clever lines and is a wow all the way through.

John Sheehan and Company have a sketch that is also full of clever lines and also scored heavily. Sheehan is assisted by a young lady who comes into the ticket office he is minding and asks him about a trip to Europe. He clowns and gets a lot of fun out of his lack of knowledge of geography.

"Oklahoma Bob" Albright, wearing the proverbial Stetson, was another high spot on the bill. He sang a number of songs and told some old stories, but told them so well that they seemed new. He is assisted by a pair of colored boys, one of whom plays no mean piano during the act, behind a curtain, coming out at the finish to take a bow after the other colored boy knocks them with his fast winging. The pianist does a few cuts himself and then the other kid comes into his own again putting a great punch finish to a fine act.

Closing the bill were Mack and LaRue, a team of roller skaters, boy and girl, who have a difficult routine that gets them a big hand. They work with speed and ease.

C. C.

STATE
(Last Half)

Selma Braatz and company opened the vaudeville end of the bill with an exhibition of skillful juggling that probably exceeds any similar effort on the part of any other woman juggler in vaudeville. Miss Braatz occupies about the same position among the female jugglers that Rastelli does among the male artists. She offers a routine that moves along smoothly and fast with no stalling or phony stunts, but tricks that require a certain amount of finesse, seuse of balance and talent.

Herman Berrens, with the aid of a piano, entertained in the second spot with several songs and pianologue material somewhat out of the ordinary piano act. His technique is far above the average and jazz music has little place in the offering.

To know how to take the act of Barr, Mayo and Renn, one must know that it was written by Frank Fay, and if Fay's style of stuff pleases then the above-mentioned offering will please also. One of the two men in the act affects Fay's style to some degree, doing the blasé sheik stuff at first while the other looked on as a sort of boob comic. The girl is vamped by the one and then the other does a sort of burlesque on his work. At first the act moves along with an air of mystery, gradually getting more reasonable, with a laugh sandwiched in here and there.

Dorothy and Alice Morley, formerly known as the Morley Sisters, favorites until this season at Moss and Proctor houses, are doing a new offering in place of their combination woman stage carpenter comedy and singing act. Clad in bright solid colored suits and made up as highbrows, they offered a straight singing routine, and, as usual, harmonized well in their double numbers, their voices being well suited for duets, as well as solos. For their closing bit of material they have retained their "Daddy" song used in the old act, which has enough comedy written into it to give the act the necessary variety.

Dillon and Parker, assisted at the piano by an unbilled man, closed the show in their song and dance revue, the act being about the same as it has been for the past season or two. M. H. S.

PROCTOR'S FIFTH AVE.
(Last Half)

An eight-act bill, headed by the Fairbanks Twins, ushered in the last half here on Thursday. The drawing power of the musical comedy favorites was demonstrated by the attendance, which was unusually large for a balmy afternoon.

"Tip," a performing canine, with a male trainer, opened the show with a routine of balancing and acrobatics. The animal shows good training and does a few stunts new to this type of act, particularly a balancing stunt on a swinging slackwire.

Marie, Ethel and Florence Fleming, a sister trio of instrumentalists, did nicely in second spot. The combination consisted of piano, violin and cello. Their entire program was given over to classics, each of the numbers being well executed and warmly received. They sold themselves entirely upon this classic repertoire and good playing, embracing popular stuff for an encore, which evidently illustrates that the small time audiences are beginning to appreciate good music.

Hugh Herbert and company combined philosophy with comedy in a true to life skit, "Solomon's Children." Herbert portrays the role of a Hebrew reputed to be wealthy. His children wrangle over with whom he shall make his home. There is a spirited contest until they find that he has been wiped out through investing with a bucket shop. Their attitude changes and none of them want him. Later when they learn he has merely lost $3,000 they attempt to warm up to him, but it is too late. He departs with the assertion that he is going to remarry and have his own home.

Meehan and Newman, a likable mixed team, scored one of the hits of the bill with their songs, dances and instrumental numbers, while Jones and Jones, blackface comics, proved valuable assets to the comedy department in a talking skit that was different and brimful of real humor.

The Fairbanks Twins were as delectable as ever in their dances and were ably assisted by Richard Keene. Their offering has a thread of plot, which shows them as kids in a nursery in the opening and later as grownup "baby vamps." After having been subjected to the heart pangs of grownup land and having contributed some catchy songs and delightful dances, the action shifts back to the nursery, where we find them in the same pinafores as before and that it was all a dream. The girls are attractive, graceful dancers and lend a refreshing note to everything they attempt. Keene is also quite likable and a good dancer as well.

Rockwell and Fox held them in in a late spot with their familiar mixture of clowning and instrumental numbers. The clowning is their forte and Rockwell works like a trojan to keep the mob happy, with Fox making an excellent straight.

The Cevenes closed the show with a slackwire novelty that is topmost of that division of entertainment. E. J. B.

INEZ TO DO SINGLE ACT

Following the closing this week in St. Paul of Lucas and Inez, the latter will prepare a new single for vaudeville in which she will be seen next season. The split for the time being is due to the fact that Master Jack Lucas (son of the team) has been signed for a year by Mack Sennett to work in his pictures, and Mr. Lucas will stay in pictures with the boy at Los Angeles. Until June 18, the starting date for the picture contract, Mr. and Mrs. Lucas will vacation at their home.

MEMORIAL SERVICES IN THEATRES

All theatres affiliated with the B. F. Keith, F. F. Proctor and B. S. Moss circuits will observe Memorial Day (today) by holding special services in all their houses under the auspices of local commands of the Veterans of Foreign Wars, the Grand Army of the Republic and all other military and civic organizations. Tributes to the nation's heroic dead will be paid in programs of religious invocation, choral chants, a requiem address, and "taps" on the bugles.

MATINEES OUT OF WASHINGTON

Keith's Theatre in Washington, D. C., will eliminate the matinee performances on the afternoons of June 5, 6 and 7, the house having been donated by E. F. Albee for those days to the Imperial Shrine Conference. Two performances of the vaudeville show will be given nevertheless, one to begin at 6:45 p. m. and the other at 9:15 p. m.

VAUDEVILLE

THE DIAMONDS

Theatre—*Jefferson.*
Style—*Singing and dancing.*
Time—*Fourteen minutes.*
Setting—*One and one-half.*

A refreshing routine of songs and dances, mostly the latter, done by a man, woman and two boys who appear to be just within the age limit. The offering is well staged, with a special drop of blue and white satin, pretty costumes and otherwise neat apparel. The dances are arranged and executed with a bit of originality, some acrobatic and tumbling features being included. Certainly a desirable act of its kind for any big time house.

The man, in evening dress, opened with an introductory song which brought out the woman, who joined in the song. Both went into a soft shoe dance and followed that with a published number that was sung very well. The woman wore a becoming green and gold costume. The man did a buck and a wing as single and introduced the boys.

The boys were clad in sport shirts and white flannel trousers and won immediate favor with their rendition of "I'll Hop, Skip and Jump Into My Mammy's Arms." The other two members of the team arrived, the woman with a change of costume and both went into a dance that included acrobatic and tumbling features done mostly by the man. The boys followed with a snappy dance that was clever and the four closed the offering with some excellent acrobatic stunts, stopping the show. M. H. S.

THREE ODD CHAPS

Theatre—*Proctor's 125th Street.*
Style—*Dancing and singing.*
Time—*Fifteen minutes.*
Setting—*In one.*

These three young chaps have routined their offering in a manner that is at least different from the ordinary turn offered by hoofers and singers. Their forte is the dance work, and one of the boys does well with a pleasing voice which might be classed as a baritone. All the boys are very good dancers and do some exceptionally good routines. A new angle to the Gallagher and Shean impersonations is one done by two of these boys, who dance the verses instead of singing them, doing different eccentric routine to each verse.

The boys have the makings of a neat offering for the better houses, even the big time in an early spot. We'd suggest a little cutting, as they run too long at present, and also a change of billing. Three Odd Chaps doesn't mean a thing as regards their type of act, and only creates the impression that they are going to be acrobats. Why not use their own names—that is, unless they are too long?
G. J. H.

ROBYN ADAIR AND CO.

Theatre—*Regent.*
Style—*Dancing, singing, band.*
Time—*Eighteen minutes.*
Setting—*Full stage (special).*

Miss Adair, assisted by a five-piece jazz band, and a girl singer, has framed a neat flash for the better small time houses and should find the going very easy there. Miss Adair is a very good dancer in the line of toe-work and kicks, but her biggest asset is her own physical appearance. When it comes to an attractive figure, and a nifty pair of Frankie Baileys, Miss Adair can hold her own with any in vaudeville. The other girl, who does the singing, has a very sweet personality and a pleasing voice. The act has evidently been staged with a view to the Valentino craze, the setting being Spanish and all the boys with Valentino "Four Horsemen" make-up and attire.
G. J. H.

NEW ACTS AND REAPPEARANCES

BLOSSOM HEATH ENTERTAINERS

Theatre—*Proctor's 23rd Street.*
Style—*Orchestra.*
Time—*Eighteen minutes.*
Setting—*Special.*

This is an eight-piece combination that has been playing at a Long Island roadhouse, from which it gets its name, and is making its debut in vaudeville. The boys do their stuff in a rose and black cyc. Their repertoire is divided by popular hits and specials, the latter being some of the songs that made them an attraction at the Merrick Road resort.

"Rose of the Rio Grande" was utilized for their opener and was sent across with sufficient gusto to set them pretty. They followed with a medley that led into "I Loved Her Best of All," which the boys vocalized as well as played. Another popular potpourri and "Land Where the Bamboo Babies Grow" brought the act to a finish. All of their numbers were received with a degree of warmth. Their closer brought such a prolonged hand, they encored with another vocal number, "Maggie," with all of the boys donning sunbonnets for a comedy wallop.

Not unlike many of the orchestras that have preceded them here the Blossom Health Entertainers are using special symphonic arrangements. Their numbers are well routined and while using no effects whatsoever, they make their stuff go over for top value. From all angles the orchestra is as fine a combination as there is in vaudeville. E. J. B.

FIVE VERSATILE STEPPERS

Theatre—*State.*
Style—*Revue.*
Time—*Fourteen minutes.*
Setting—*Special.*

The acts opens in one, before a scrim drop, and a boy sings about traveling all over the world, this serving as an introduction to a pair of Spanish dancers when the scrim goes up. They go through a short routine and are joined by a third girl, who does a dance. The boy follows with a tough song, and following this comes a tough dance that is not remarkable in any way. The singing boy comes back and sings "Carolina in the Mornin'." The two girls then attempt a fast dance and the single girl a fast toe dance. The boy sings "Who Cares" and then does a few steps pretty good. The other man does some fast and good acrobatic work and the single girl does a toe routine, with very poor kicks. They all end up with a fast finish, or what is meant to be a fast finish, but it drags badly. The act is not a good one and is not even a good flash, although the costuming is good. C. C.

EDITH HELENA

Theatre—*Proctor's 125th Street.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Miss Helena is assisted by a pianist, and with him accompanying, offers a cycle of operatic and semi-classical numbers in a fairly good soprano, containing mostly power, and a little quality. Her opening number is an operatic selection, following which she renders "Take Thou This Rose." The pianist does a solo between her numbers which should be changed to something more effective than his present selection for vaudeville. For a closing number Miss Helena does Tosti's "Good-bye" in the approved vaudeville style, getting a big hand on the powerful notes at the finish. She'll do well along the small time route.
G. J. H.

ELLIS AND PARSONS

Theatre—*State.*
Style—*Vocal.*
Time—*Fifteen minutes.*
Setting—*In "one"*

Ellis and Parsons are two men singing more or less on the concert type who have an act that is good in second position on almost any kind of a bill. Both men are dressed in Tuxedos and make a good appearance. The baritone has a good voice and a good mode of delivery, but the tenor seemed to be bothered by the size of the house, and, in attempting to fill it with his voice, lost in quality. Their repertoire is well chosen and consists of "Open Your Arms my Alabamy," done as a duet, for an opener; "Mandalay," as a baritone solo, exceptionally well rendered: "You Darling, You," by the tenor, and a specially written duet finish in which they alternate singing old favorites, including "Sweet Sixteen," "The Blue and the Gray," "Banks of the Wabash," "Strike Up the Band," "Frivolous Sal," "Good-bye My Bluebell," and finishing with "Love Me and the World Is Mine." Before finishing with the medley, which they use for an encore and which went over great, they sing "Maryland," which is a good number for them. They need a little more work together, as their duet numbers are ragged in spots. C. C.

"CARNIVAL OF VENICE"

Theatre—*Proctor's 58th Street.*
Style—*Musical.*
Time—*Fifteen minutes.*
Setting—*Special.*

This is the regulation musical act, made all the more engaging for having been set amidst a Venetian carnival. It opens before a drop, showing Venice at night, and later goes to a Venetian garden. The cast consists of four men and two women.

In the street scene the musicians are masked and build up an atmosphere of being on their way to the carnival. Three accordions and a clarinet harmonize excellently in the opening ensemble with "Three O'Clock in the Morning." The accordionists stayed on for a serenade, which was equally well received by the audience.

In the garden scene they offered a well selected repertoire, with a dancing girl flitting in on two occasions, once for a "Flower Girl" dance and later for a jazz toe dance. A tambourine solo by one of the women, with the entire outfit coming in at the finish, provides a smash finale.

The act has much to recommend it for the smaller houses and in spots shows possibilities for big time.
E. J. B.

JORDAN SAXTON & CO.

Theatre—*State.*
Style—*Sketch.*
Time—*Twenty-two minutes.*
Setting—*Office interior.*

This act is built around a Potash and Perlmutter idea of two partners in the ladies' "ready-to-wear" business, who find business is rotten and who want to fire their saleslady, who comes in at a quarter to twelve and goes out to lunch at twelve o'clock. They also try to keep their office boy contented on $6 a week. Many of the situations are impossible, but the act is fast and the characters understand what they are doing and do it well. The act is constructed to get the best possible laughs out of the "partners'" situation and goes over very well. Four people are used, the two partners, the office boy and the saleslady. All of them do well. C. C.

RICHARDS AND ALLEN

Theatre—*Regent.*
Style—*Sketch.*
Time—*Fourteen minutes.*
Setting—*Full stage.*

Man and woman with a vehicle which is a weak attempt at comedy, and made all the weaker by the manner in which the lines are delivered by the team. The opening scene shows a husband leaving his wife, telling her he will return in six months, as he must take a trip to Russia on business. The next scene is six months later, at midnight. At least, so the slide tells us. The husband returns, having received a cablegram that his wife has entertained no less than three young men at her apartment during his absence. He finds the wife out, and she soon enters, bidding some one in the hall good-night. He then confronts her with the rumor he has heard, which she affirms, and berates her for going out that evening. At the end it is explained that the three young men are triplets to whom she has given birth, and the man she has been out with is her brother.

As weak as the offering is, it might do for the small time if the performers got any value out of the lines. But instead, everything they do is mechanical and their minds seemed to be anywhere but on their parts. G. J. H.

RUBIN AND HALL

Theatre—*Proctor's 23rd Street.*
Style—*Talk, songs and dancing.*
Time—*Fifteen minutes.*
Setting—*In one.*

These boys will have to "pep" up their delivery and add some real humor to their talk stuff before they can pass muster for any time. Entirely too much time is wasted upon talk stuff that is barren of laugh material, although the comic assumes a "sure fire" attitude and both display a tendency to stall. A song, "Nobody Lied When They Said I Cried Over You," was sufficient to convince one that singing was not their forte. The boys show possibilities as dancers and should do more dancing and less talk, unless they can brighten that department with some real comedy matter. Their satire on classic dancing also needs cleaning up. It's a bit ragged and lacks the finesse necessary to make this sort of thing count for anything in vaudeville.
E. J. B.

SHERMAN AND ROSE

Theatre—*Proctor's 125th Street.*
Style—*Dancing.*
Time—*Eight minutes.*
Setting—*Full stage (special).*

The one redeeming feature of this act is the Russian dance work by the male member of the duo. They do a routine of several numbers, most of them mediocre in ability. The girl does a solo of kicks which doesn't mean a thing as the kicks seem to be only waist-high. The Russian acrobatic routine, however, done for a solo by the boy, contains some very difficult steps and carried the act over. The two do some more Russian work for a finish which brought a fairly good round of applause. G. J. H.

MANDY AND ME

Theatre—*Hippodrome, San Francisco.*
Style—*Talking and singing.*
Time—*About twelve minutes.*
Setting—*In one.*

Two buxom women, cleanly dressed, one in white calico with huge red polka dots, the other in fancy colored plaid dress. Bandanna handkerchiefs on head and neck, singing and talking, use several published songs, fitting character, exceedingly good voices, and excellent showmanship. Well liked by audience, and would do well in any three a day house.
R. C.

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UNCLEAN PLAYS

Theatrical managers and producers whose only thought of production has been from a commercial standpoint, and who disregard the ethics of decency on the stage, will in the future hesitate before they endeavor to launch salacious and obnoxious plays on the public. For the past few years, every now and then New York has been getting a rank, "dirty" play.

When the play was presented the newspaper reviewers, in some instances, called attention to the fact, and with the exception of a few, these plays went from whence they came, "the sewer."

Most of these plays were, of course, meaningless as to purport or intent. They conveyed no moral, there was no pretense of doing so, the producers were only intent of taking in the gold which they expected would be turned into the box-office faster than they could handle it. All of them escaped prosecution, through no fault of their own, probably through the reticence of police and license officials in wanting to call the attention of the public to these plays, and instead of having them suppressed, enhancing their possibilities from a financial standpoint.

However, when Harry M. Weinberger, an attorney, decided that he would bring a play, entitled "The God of Vengeance," from the Greenwich Village Theatre to the Times Square section, the city authorities decided that some action must be taken to define "decency of plays." They had Weinberger and the members of the cast arrested and indicted. Last week these people were convicted of staging an indecent play and will be sentenced on June 22.

Weinberger, who appeared as counsel for himself and the other defendants, advanced an argument that some plays and poems were more indecent than the play he produced. He contended that the standards of morality and decency vary with time and place.

New York will, however, differ with him in this argument, as the greater portion of the theatregoers there, or, as a matter of fact, in all of the United States, have not the time to sit and witness a salacious and indecent performance, and neither do they think the theatre is the place to present it. It might be a continental form of entertainment to depict scenes in brothels and other dens of vice to the theatregoers, but as far as America is concerned, it does not want this kind of amusement, nor will the decent theatregoers support it.

Weinberger and his actors have been convicted. They will no doubt receive a light sentence, which the trial judge indicated. But no doubt this conviction will serve as a warning to other people who are inclined to present "filth" as amusement and entertainment; that all will not be as well with them as it was with Weinberger and his crew, for should they be haled into court and convicted, they and their aids will probably find the doors of penal institutions wide open to receive them for a stay of from six months to a year.

MONEY AND THE MOVIES

(*Reprinted from the N. Y. Times.*)

At the end of next week our city is to entertain a grand International Congress on Motion Picture Arts, about which the Authors' League is quite as excited as the movie producers, and perhaps more so. Mr. THEODORE DRIESER, it seems regards this fine glow of enthusiasm as unworthy of the League, but for no sound reason. Authors must eat, and the picture rights enable them to eat more abundantly. So far as the League's official opinion may be inferred from editorials in its Bulletin, it hopes that some progress can be made in the reconciliation of the cinematographic art and the picture business, without venturing to expect too much.

It is true, of course, that there is a high percentage of poor stuff in all the arts. It is equally true that a still higher percentage maye be expected in the movies, since while literature requires at least a rudimentary literacy, any living creature which has eyes can look at a picture. Yet by judicious use of analogy the authors might be able to persuade producers and directors that this fact does not wholly exclude art from the movies. There are inartistic or trivial books which appeal to the millions. But publishers do not expect all their authors to sell like GENE STRATTON PORTER, nor do they shut the door on those who are unable to rival ZANE GREY. In the book business, it is recognized that there are different publics for different books, and that there may be not only merit but pleasure in getting out a book which will have a small sale, and whose expenses can perhaps be covered by the profits of the best seller.

In the pictures, however, the cost of production, the standards of the lowest common denominator, are still regarded as sufficient excuse for producing nothing that doesn't seem likely to bring in a big profit, nothing that can go over the head of the most imbecile spectator. The last nickel still has to be squeezed out of every picture. When movie magnates become content with the modest fortunes of successful publishers, instead of feeling that an accumulation of less than thirty millions is a personal disgrace, we may have a little more art in the movies without depriving the infra-human customers of their ration of piffle.

ALL STAR CAST FOR REVIVAL

The second annual revival of the Players' Club will be Sheridan's "The School for Scandal," which opens for one week at the Lyceum Theatre on June 4, with admission prices for the opening and closing nights, $10 to $2, and other nights $5 to $1 (no tax).

The cast as usual will be an all star list of names including John Drew, Robert Mantell, Walter Hampden, Tom Wise, Charles Richman, Henry E. Dixie, McKay Morris, Reinald Werrenrath, E. Milton Royal, Francis Wilson, Violet Kemble, Carol McComas and Ethel Barrymore.

BROOKE TO DO PLAY

Clifford Brooke, who has been staging plays for other producers, will turn producer himself next season when in September he will launch his first endeavor, "John Mullholland and Wife," a comedy by Alice Leale Pollock. Ann Mason, leading woman with "The Last Warning" at the Klaw Theatre, has been selected to play the feminine lead, while Alphonze Ethier will play the male lead. Brooke is to operate under the name of the Broadway Producing Company.

PLAY NOT WRITTEN AS PRODUCED

NEW YORK, May 23, 1923.

EDITOR N. Y. CLIPPER,

Dear Sir: I did not write "The Apache" as produced at the Punch and Judy Theatre the past two weeks and accredited to me as author.

Owing to an important business transaction involving a real estate deal in Chicago I was obliged to remain closely in touch with the wires at the Pennsylvania Hotel while the rehearsals were going on at Bryant Hall. In consequence, I did not see the play until the opening night, when I was appalled to find that it had been changed beyond recognition, dialogue, situations and scenes having been substituted without regard to continuity or to the simplest rules of dramatic art. The only parts that were left intact were the comedy scenes in the play, and that kept the play from immediate dissolution. After the opening night, I engaged a new director, hoping to be able to restore the original script; but owing to impossibility of accomplishing this task under the conditions, I was obliged to permit the play to proceed with but few minor changes until the bitter end.

I have had several years' experience in the writing and producing of plays as well as in reviewing the full Broadway output from year to year in the magazine of which I am editor. In consequence, I could not write with the faults of "The Apache," as produced at the Punch and Judy. Those who saw that production saw only a travesty on my play.

JOSEPHINE TURCK BARKER.

Answers to Queries

Colo.—W. T. McDermott and Matt Diamond organized a minstrel troupe. Col. C. W. Roberts was the business manager.

Sara—Nina David toured in concert under direction of Robert Grau.

R. F.—Joe Eckl was a German dialect comedian.

Bell—"Back to Baltimore" was written by Williams and Van Alstyne and published by Shapiro, Remick & Co. Shep Edmonds was manager of the Attucks Music Publishing Co.

R. D.—Sam J. Adams and Carl Anderson were with the "Cracker Jacks," season 1904-1905.

25 YEARS AGO

Mike Whallen was playing the Western Vaudeville Theatres.

Hal Reid's "Knobs O' Tennessee" was produced by Lincoln J. Carter, with the author in the cast.

Laura Joyce Bell appeared at Proctor's Palace Theatre, New York.

Ariel Barney was business manager for Francis Wilson.

Charles T. Aldrich was playing at the Alhambra, London, England.

"Manon Lescaut" was presented at the Metropolitan Opera House, New York.

Campbell Brothers shows opened at Fairbury, Neb.

Jeddah won the English Derby.

Dolly Shannon and Bessie Gordon were doing a boxing act.

Wm. Ritchie, tramp cyclist, was playing at Koster and Bial's, New York.

Filson and Errol played "A Tip on the Derby."

Ornament won the Brooklyn Handicap.

Rialto Rattles

DIDN'T SEEM POSSIBLE

Richard Keene and Willie Collier had a private golf match of their own last week, and it seemed that Keene wasn't in his usual form.

Finally he threw his clubs down in disgust and yelled, "Darn it! I never played such a rotten game before."

"Oh," said Collier, "you have played before?"

WHY NOT?

Little Billy, who left for Australia on Tuesday, was bidding his friends at the Friars' Club "au revoir." Ben Ryan had one suggestion to make.

"Say, Bill," he said, "why not bring back a kangaroo to help you make those long jumps?"

FRUITY FOX TROTS

A record was released last week with "Where the Old Raspberry Grows" on one side, backed-up with "Yes, We Have No Bananas." The "fruit salad special" is the title of the disk among the trade.

MORE ALREADY HERE

A headline says 30,000,000 marks here from Berlin. This far exceeds the immigration quota.

USED TO HANDLING ROPE

The cigarmakers are on a strike but the factory owners are going to try to break the strike by employing sailors, who are used to handling rope.

WILL FORGET EXCUSES

With stories of $10,000 bribes going around a lot of birds who have been ducking jury duty will forget their excuses.

OLDER THE BETTER

Good Panama hats last many seasons but that does not keep the wearer from looking foolish.

WHERE IS THE $35?

Newspapers are telling us how to have a vacation on $35 a week but they don't tell us where to get the $35.

PUGILIST PUBLICITY

Fighters will go to any lengths to get publicity. Jack Dempsey last week promised to go to church.

VACATION RULES:

Pick out a peach and a sandy beach.
Pick out a moonlight night.
Whisper her name as your love you teach.
But be sure that you get the name right.

THE GOLD FISH

She was superb, with a wonderful figure
And diamonds and gold were her dish.
For she was a successful Gold-digger
And he was her poor gold fish.

MAKES BOTH ENDS MEET

A contortionist is the only man we know who can always make both ends meet.

THE PAINTED LADY

She—(As he attempts to fondle her)—Hands off!
He—What's the matter? Fresh paint?

VERY FEW INDEED

There are very few hooks sewed on the spring costumes of the chorus but there are many eyes glued on them.

DRAMATIC and MUSICAL

"NOT SO FAST" AT THE MOROSCO IS LIGHT AND CLEAN

"NOT SO FAST," a comedy in three acts, by Conrad Westervelt, presented by John Henry Mears at the Morosco Theatre, on Tuesday evening, May 22, 1923.

CAST

Mary Standish.....Ann Davis
Rose Standish.....Marian Mears
James Barton Acton.....Leon Gordon
Arabelia .....Beatrice Bradley
Robin Standish.....James Dryenforth
Sylvester Vane...Theodore Westman, Jr.
Henry Watterson Blake...Taylor Holmes
Fay Fothergill.....Jean Greene

John Henry Mears has revamped his play "The Blimp," which he presented last February at the Olympic Theatre, Chicago, with Herbert Corthell in the title role and has renamed it "Not So Fast" and substituted for the rotund Corthell the lean Taylor Holmes in the role of "The Blimp" which is the central character. In adapting the play to suit the abilities and physique no doubt the author and producer had a most difficult time, but the versatile Holmes seemed to be resourceful enough to master his way through some difficult situations in the hastily rewritten and staged part which was accomplished within ten days. Holmes undoubtedly has had parts in the past which were more suitable to him physically and otherwise, but with the material at hand managed to turn his "trick" of getting the sympathy of his audience and convincing them that what he was doing was the right thing. And that is all that is required of an actor, providing he has the material, of course, to get himself over, as well as the play. The comedy which is a light, clean and youthful play but one of not sufficient strength to warrant it being carried along over the summer at a metropolitan theatre, where the patrons demand considerable more in the line of entertainment during the heated spell.

Holmes portrays the role of a phlegmatic Kentucky guardian of an estate, who endeavors to thwart the swinging of a deal by a co-guardian which would result in the purchase of $200,000 worth of Mexican mining stock. The co-guardian played by Leon Gordon is engaged to one of the elder girl heirs of the estate, which role is interpreted by Ann Davis. The other members of the girl's family are a flapper sister played by Marian Mears and a student brother played by James Dryenforth. The investment is expected to bring increased revenue to the family, something which they expressed themselves as greatly in need of. "The Blimp" refuses to countenance the investment until he has made a private investigation of the proposition. For a week he keeps himself out of sight and dodges his co-guardian until he is inveigled into the latter's office where he is confronted by the three heirs and the co-guardian. He affixes his signature, wrongfully to the stock certificates with the result that the transaction does not go through. In the meantime it develops that the co-guardian was promised a 50-50 split on the investment by brokers. He in turn promised the brother that if he induced the elder sister to make the investment he would give him an automobile. Of course, when this is found out the co-guardian's engagement is broken and renewed confidence in "The Blimp" is expressed by the heirs.

Leon Gordon, besides staging the production, gave a realistic and impressive interpretation of the villainous "co-guardian." The other members of the cast did well in their roles.

Cyril Scott last week succeeded John Waller in the role of "Dr. McPhail" in "Rain" at the Maxine Elliott theatre.

MACY SHOW CLEVER

Richard Barriscale, brother of Bessie Barriscale, actress, was the author of a musical romance, entitled "Once Upon a Time" which was the second dramatic production which the employees of R. H. Macy and Company presented last week at the Central Opera House. Jack Straus, son of the head of the company wrote some of the music while the lyrics were provided by H. Hernah. Besides Barriscale, several of the Macy employees who were formerly on the stage appeared in the offering.

"AREN'T WE ALL," CYRIL MAUDE'S NEW COMEDY, DELIGHTFUL

"AREN'T WE ALL," a comedy in three acts, by Frederick Lonsdale Produced at the Gaiety Theatre Monday evening, May 21.

CAST

Morton .....George Tawde
Hon. Willie Tatham.....Leslie Howard
Lady Frinton.....Mabel Terry-Lewis
Arthur Wells .....Denis Gurney
Martin Steele.....Jack Whiting
Kitty Lake.....Robert Beatty
Lord Grenham.....Cyril Maude
Margot Tatham.....Alma Tell
Roberts .....F. Gatenby Bell
Hon. Mrs. Ernest Lynton, Marguerite St. John
Rev. Ernest Lynton.....Harry Ashford
John Willocks.....Geoffrey Millar

Cyril Maude's second effort of his American season bids fair to become one of the popular comedies of the boards, in contrast to the short- lived "When Winter Comes," also an English importation. In the play which had its original production in London, Maude is more like the actor he was in "Grumpy," and gives a characterization of a roue whose good points more than balance his bad ones. The rest of the cast is well chosen and handle the play perfectly, being practically the same that played the show in London.

In the first act, a young couple, the Hon. Willie Tatham and his lady, are tangled up in innocent circumstances.

The young wife unexpectedly returns from a trip to Egypt, bursts into the house just in time to catch her husband kissing one of the pretty young women who is attending a party then going on in the house.

This naturally splits the young couple, but the wife soon finds herself in a worse mixup than the husband by the appearance of a young Australian with whom she had flirted while on her trip.

The Australian had never known her real name or the fact that she was married, and his accidental running across of her father-in-law and the suspicion of the identity of the lady brought the matters to a climax. The Lord invites the Australian to his home and here he meets the young woman again.

Willie's father, played by Cyril Maude, is the brightest spot in the whole play, almost the whole thing. It is he that learns of the predicament of the young people and straightens out their difficulties. In the meantime Lord Grenham spends most of his time at the museum, where he carries on harmless flirtations, and the gentleman in him always seems to stand out. It is his knowledge of such things that allows him to work out a suitable remedy for the young people. In fact he uses the Australian who is responsible for the misunderstanding between his son and daughter-in-law in bringing the affair to a happy ending.

Throughout the play Cyril Maude's artistry was always felt, and he gave the kind of a smooth performance for which he is best noted. Leslie Howard as the Hon. Willie and the rest of the cast played their parts flawlessly.

"COLD FEET," DULL FARCE, SEEN AT THE FULTON

'COLD FEET," a farce in three acts by Fred Jackson and Pierre Gendron, produced by the Biltmore Productions Company, May 21, 1923, at the Fulton Theatre.

CAST

Dr. Harry Nolles.....Glen Anders
Coralie Prentice.....Annette Bade
Audrey Stanton.....Beth Martin
Jack Prentice.....Gay Pendleton
Diana Ainsley.....Catherine C. Doucet
Count Louis De La Tour..Louis D'Arclay
George Prentice.....John T. Doyle
Sophie.....May Vokes
Kelly.....Leighton Stark

"Cold Feet" did not seem to penetrate through a chilly atmosphere on its premiere at the Fulton Theatre. There was that old-time endeavor of attempting to push an idea a bit too far through dramatization. As a quick summary of what was seen gives the impression that a ten-second remark of the authors was painfully extended into a three-act play without any obvious accomplishment of any specific purpose. As the only apparent note that was struck toward having any effect on the audience was the distribution of liberal sleeping potions to everyone in the play—by mistake, of course. That is a consistent summary of the plot, which with plays of similar calibre have a conventional sequence of incidents and situations, which are most obvious.

The members of the cast in portraying their roles worked vigorously and loudly and were obviously determined to let the audience share even the stagiest of whispers. Glenn Anders was the most distinguished along these lines of the cast, simply through the fact that his work was the closest approach to normalcy. May Vokes, who gained an enviable reputation in "The Bat," did not seem to fare so well in this play, despite the fact she was plentifully supplied with "hokum" material of all sorts that is most familiar to vaudeville audiences. The balance of the cast seem to jog along just as best as they could with what they were given to offer.

From indications, it is hardly likely that "Cold Feet" will have an opportunity to take advantage of the heated spell on Broadway and wear off their chill.

WISE TO BE VISITING STAR

Tom Wise, through a dramatic agency, is negotiating to appear as a visiting star with stock companies throughout the country next season for a period of forty weeks, commencing late in August. According to the plan of Wise he will appear with a stock company for a period of from two to four weeks, during which time supported by the members of the local stock company he will appear in any group of ten plays in which he achieved a Broadway reputation. Foremost of the plays which Wise contemplates using are, "Three Wise Fools" and "The Gentleman From Mississippi."

GRAND OPERA IN STAMFORD

The New York Opera Guild is playing a season of operas in Italian at the Stamford Theatre, Stamford, Conn. The company is under the direction of Adama Gregoretti, and listed among its singers are Edna Winston, Guiseppe Torino, Otto Semper, Ann Jagow, Diana Walters, Alberta Terassi, Georges Mikailoff and Saul Roselle. This week they are offering a double bill, "Rusticana" and "Pagliacci."

BROADWAY CABARETS CLOSE

The Salvins closed the Board Walk Cabaret at Broadway and Forty-eighth street last Saturday night and this Saturday will close the Palais Royal.

"IT TAKES A THIEF" FOR B'WAY

"It Takes a Thief," a new comedy drama in three acts by Eugene Skinner, has been accepted for immediate production by Messrs. Woods and Reilly. The piece will be placed into rehearsal within the next few weeks, and after a preliminary showing out of town will be brought in to a Broadway house.

FRANCE'S PIECE REVIVAL

Anatole France's "The Man Who Married a Dumb Wife" will be among the four one-act revivals to be offered by the East-West Players at the Heckscher Theatre, May 25 and 26.

"SUNUP" FIRST EFFORT OF NEW PLAYWRIGHT HAS MUCH MERIT

"SUNUP," a play in three acts by Lulu Vallmer. Produced at the Provincetown Theatre, Friday evening, May 25.

CAST

Widow Cagle.....Lucille Le Verne
Pap Todd.....Owen Meech
Emmy .....Anne Elstner
Budd .....Eugene Lockhart
Sheriff Weeks.....France Bendtsen
Rufe Caglee.....Alan Birmingham
Preacher.....Burnside Babcock
The Stranger.....Elliott Cabot
Bob .....Norman Dale

The first effort of a new playright proved to be an unusually powerful drama through all of the three acts. The first two are excellent and the last act is probably more a matter of taste in one's happy ending ideas, or a wish that the character in the lead would be consistent and not be disappoining, as it was to some. The action takes place in the Carolina Mountains with the usual revenue agent and martyred woman, plus the usual dialect. All this, however, was done to perfection in the matter of dress, diction and types.

The chief character is a woman, Widow Cagle, played by Lucille Le Verne. Her husband has been killed by a revenue agent and from that time on she believes the "law" her one bitter enemy. Absolute hatred for this unseen power was the ruling passion in her life. When the war comes she naturally feels that she has another fight on her hands with the law being that they want to take her boy away to fight Germany. If anybody should be fought against, it should be those who are trying to take her son to war, is the reasoning of the widow.

Much to her surprise, the son is willing to go, in fact being anxious to see what is on the other side of the mountain. Germany might have been about fifty miles the other side of old Sugar Loaf or Roundtop for all his knowledge of the world. The mother reconciles herself to her son's departure, and several months later someone spells out a telegram for her to the effect that her son has been killed in action. Once again the "law," her enemy, has done the worst thing it could do to her, and has picked her for her last man is gone.

The play closes when a deserter from the army who is the son of the revenue man who killed her husband happens along. From him the old woman hears a version of patriotism that wins her over. It is her very hatred of the law which saves the deserter at her hands. But it ends up with the Widow Cagle seeing the light and love soaring above all, she helps the boy deserter to get away due to mysterious music she alone hears, coming from her boy.

The performance of Miss Le Verne was vigorous and adequate from start to finish. The rest of the cast were also fine every moment including such excellent young actors as Anne Elstner, Eugene Lockhart, Alan Birmingham and others.

Larry Broderick is preparing a new act for next season.

Irving Fisher is now appearing with Dolly Wilson in vaudeville.

Herman Timberg is playing a full week at Loew's State Theatre.

Niobe returned to New York last week after a year's tour in the West.

Doris Davis has signed to play leads with the Knickerbocker Stock Company.

Edith Smitters is being featured in a new revue at the Bal Tabarin, Atlantic City.

Hal King returned to New York last week, from England, where he played several weeks.

Tommy Gordon opened as master of ceremonies at the Beaux Arts, Atlantic City, last week.

Princess Winona is recovering from a recent operation performed in the French Hospital.

Lester Osborn, of the Osborn Trio, is out of the French Hospital after a long illness there.

Earle Lindsay is staging a new summer revue for the Strand Roof and Cascades, New York.

Rita Shirley is having a new single act written for her by Al Stedman, her husband, in which she will open shortly.

Beleska Malinoff, prima donna, has been added to the cast of John Cort's musical show, "Go-Go."

Barabon, Grohs and Company have completed their Keith route and have opened on the Fox time.

Stella Hoban has been added to the cast of "Helen of Troy, New York," which opens on June 4.

Griff sailed for England last week and will appear in the variety halls there during the summer.

Billy Zeck and **Gladys Randolph** opened for a tour of the Keith metropolitan houses last week.

Mr. and Mrs. Jimmy Barry have been booked over the Poli Circuit in "Scandals of Hensfoot Corners."

Nancy Fein, of the staff of Irving Berlin will be married on June 9 to Stanley Menser of this city.

Baby Elsie Berlin was featured in Ned Wayburn's fashion show at the Commodore Hotel last week.

Eddie Cole and **Lew Christie** have been routed over the Loew Circuit and open June 1, at the Warwick.

Lee and Lawrence have completed a tour of the Orpheum Circuit, and will open on the Keith time this week.

A. H. Van Buren and **Winifred St. Claire** are now playing the leads with the Poli Players, Worcester, Mass.

Owen Davis has written a new play called "Home Fires," which the Messrs. Shubert will produce next season.

John Steele has been signed to appear in the new Music Box Revue at a salary reported to be $1500 a week.

Fred Franklin and Company have been routed over the Pantages Circuit in their amusing comedy, "Oh, Uncle."

Mildred Holliday has been signed as an added attraction with Harry Walker's Revue at the Beaux Arts, Atlantic City.

ABOUT YOU! AND YOU!! AND YOU!!!

Dwight Meade is now playing leads with the Alhambra Players, Alhambra Theatre, Brooklyn, having joined last week.

The Bennett Twins, now appearing with Al Jolson in "Bombo" at the Winter Garden, are now singing for the records.

Jimmy Duffy is leaving vaudeville to enter the cast of Earl Carroll's "Vanities of 1923," which goes into rehearsal shortly.

Joe Weber, the comedian, who has been sojourning in Atlantic City for the past week, returned to his offices last Monday.

Anna Fitziu, who was suddenly taken ill with bronchial pneumonia last week, is reported to be much improved in her condition.

C. W. De Rose has completed a new play, "Victims," which will be placed in rehearsal for an early showing on Broadway.

Ina Haywood has rounded out her long engagement at the Bal Tabarin, Hartford, and is planning to return to vaudeville.

Dorothy Curtis arrived back in New York last week, having closed with "Up She Goes," which completed its road season.

Mr. and Mrs. Willard Jarvis are visiting at the former's home at Eau Claire, Wis., after a season with the Jarvis Revue.

Nila Mac opened out of town last week in her new act, "East Side-West Side," which will shortly be seen in the local houses.

Collins and Pollard, who recently closed with "Let's Go," have returned to vaudeville and have been routed over the Loew Circuit.

Margaret King, who appears in the new Griffith film play, "The White Rose," is planning to invade vaudeville in a comedy skit.

M. Alphonse Berg, and his "Creations" act, opened on Monday, May 28, for a tour of the music halls, in Manchester, England.

Harold Arthur, who has been doing blackface comedy roles in several touring tabloids this season, is planning to return to vaudeville.

Joyce White, the dancer in "The Clinging Vine," is to be elevated to stardom next season in a new musical play, entitled "Peggy."

Lynn and Lockwood, who closed recently with the "Greenwich Village Follies," on the road, have been routed over the Loew Circuit.

Sadie Banks and Fred Lightner, the latter the brother of Winnie, have combined in a new comedy act in which they will open next week.

Gladys Frazin has been signed to appear in support of Lowell Sherman in "Casanova," which will open at the Selwyn Theatre in August.

Edna May Foster and her father have completed a tour of the Middle Western houses and open in the Keith Eastern theatres this week.

Helen Hayes, who has completed her starring tour in "To The Ladies," will sail for Europe this week. She will be accompanied by her mother.

Charles Weber, of Weber and Elliott, was married on Thursday, May 24, at the Hotel Monterey, to Miss Theresa Lazarus, a non-professional.

Martha Brown, well known in vaudeville and burlesque, was married to Harold Dayton in Brooklyn last week and will retire from the stage.

Jim Hughes and **May Wagner** have a new act, which is being offered in the Chicago territory; it is the former routine of Larado and Hughes.

Marie Gillespie, and her baby daughter, **Patricia,** have gone to Chicago for the summer, where Patricia will get acquainted with her grand-folks.

Joe Rolley, vaudeville actor, who has been confined to the General Hospital in San Francisco for the past five weeks, was discharged last week.

Buddy Walker has completed a thirty-seven weeks' tour of the Pantages Circuit. After playing a few independent dates he will rest for the summer.

Abe Reynolds, the burlesque comic, is planning to spend the summer in vaudeville and has commissioned Douglas Leavitt to prepare a vehicle for him.

Duggan and Meredith opened on the Poli time last week. After completing their present engagements they are to be featured in a new vaudeville revue.

Clarence Derwent, who recently closed an engagement with "The Last Warning" at the Klaw theatre, will sail for a month's vacation in the Bermudas on Saturday.

June Floodas and **Billy M. Greene** have closed with Hugh Herbert's "Indoor Sports" act and are entering vaudeville with a two act of their own.

Ethel Clifton, author of "For Value Received," at the Apollo, has completed a new play, "For Evidence Only," which will be produced early next season.

Eddie Jackson and **Anna Williams** are to be featured in "The Boardwalk Follies," a new revue being produced by Al Davis for the College Inn, Coney Island.

Arnold Sisters are returning to vaudeville in a new act. They will open at an out-of-town house next week, after which they will play over a local circuit.

Al Sweet's Singing Band is playing an engagement at the Post Theatre in Battle Creek, Mich., and opens at the Zoo in Cincinnati, June 3, for three weeks.

Beatrice Morrelle displayed a new act at the Forest Park Theatre in Chicago last Friday and Saturday, and at the Engelwood Theatre on Sunday, May 27.

Jimmy Ritz, brother of Al Ritz, is now working with the Sally Sisters, playing the Keith Southern houses and will come into New York with the act shortly.

Walter Presston has been signed by Gus Edwards for the next three years and will shortly be seen in a single, appearing in a show next season with Olga Cook.

Lillian Lewis will stage a new revue for the Century Roof, Baltimore, which after its appearance there will be routed over the cabaret circuit of Harry Walker, Inc.

Demarest and Collette opened for a tour of the Keith Southern time in Norfolk on Monday, and on September 2, will begin an Orpheum route at the Palace, Chicago.

Donald McLelland has replaced Theodore Westman in the "Just Out of Knickers" act, the latter having joined Taylor Holmes in "Not So Fast," at the Morosco Theatre.

Macey and Greene have re-established their vaudeville partnership and will shortly be seen over the Proctor time in a revival of their miniature musical comedy, "Dreamy Eyes."

Arthur Hapwood and Mazie King have formed a vaudeville alliance and will shortly be seen in the Proctor houses in a song and dance affair entitled "The Right Girl."

Frank Jordan, who had been doing the advance work for "Red Light Annie," has returned to town and is handling special exploitation for Golden City Park at Canarsie, L. I.

Murray Warren has just returned from Europe, where he was playing for the last three seasons, and will open with a new act next season under the direction of Jack Williams.

Robert Warwick will appear in support of Margaret Anglin in her proposed performance of "Hippolytus of Euripedes," which will be given this summer at the University of California.

Barney Bernard and **Alex Carr** have been signed by Goldwyn to appear in the screen version of "Potash and Perlmutter," the principal characters of which they created on the legitimate stage.

Harry Rogers, appearing at the Strand Theatre, Washington, claims the world's championship for stepping. He ascended the Washington Monument, 898 steps in 10½ minutes, which establishes a record.

Helen MacKellar left for Oakland California, last week to fulfill a five-weeks' contract in stock there. During her engagement she will try out a new play in which she will be starred next season by A. H. Wood.

Irene Bordoni and her husband, **E. Ray Goetz,** are aboard the Mauretania and will arrive in New York this week. Miss Bordoni will next season be seen in Avery Hopwood's new play under the Frohman management.

Marie Donia (Mammy Jinny) and her band have been signed by Kay Martin to play over a circuit of leading film theatres in New Jersey. The act will open at the Newark, Newark, N. J., on Monday, June 11.

Bobby Jackson, who has been playing successfully through the Middle West during the past season will be seen in New York shortly in a new act called "Eccentricities." Two girls and a boy assist him in the offering.

Herbert Clarkson and **Grayce Murphy** have returned from a successful engagement in Australia and will shortly be seen in the local vaudeville houses. It will be two years since this team has been seen in New York.

Mort Beck, general sales manager for Stark & Cowan, returned last week from a three months' sales trip through the Western states, having been as far as Denver, through which territory he found the music business booming.

Mrs. Fiske is resting at her camp in the Adirondacks, Big Moose, prior to returning in July to start rehearsal in St. John Ervine's new play, "Mary, Mary, Quite Contrary," in which she will be presented by David Belasco.

RUNNIN' WILD
THE JAZZ FOX TROT
CAROLINA MAMMY
SAW MILL RIVER ROAD
FoxTrot HIT
B'WAY'S BEST BALLAD
WONDERFUL ONE
THE BALLAD BEAUTIFUL
SONGS FROM
SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont St.
DETROIT
144 West Larned St.
CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO—193 Yonge St.
LEO F
711 Seventh
LONDON, W. C. 2, ENGLAND—138 Charing

F T, Inc.
enth New York
138 Charles STRALIA, MELBOURNE—276 Collins St.
CHICAGO
167 No. Clark St.
MINNEAPOLIS
235 Loeb Arcade
PHILADELPHIA
1228 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street

MELODY LANE

BROADCASTERS ASSN. REFUSES PAY TO COMPOSERS FOR LICENSES

Claiming That There Is No Revenue from the Radio Distribution Service the Payment of Royalties to Copyrights Owners Is Out of the Question

Taking the stand that they derive no profits from broadcasting music, the new National Association of Broadcasters have decided to refuse the demand of the American Society of Composers, Authors and Publishers that they obtain licenses to send out copyrighted music controlled by the society. The national convention of the broadcaster's organization closed last week in Chicago and the decision reached there was made public by Paul B. Klugh, executive chairman of the National Association of Broadcasters who arrived in New York several days ago.

The new angle in radio development, according to Mr. Klugh, was of gigantic proportions considering that some license fees would run far up into the thousands. Since broadcasting stations do not charge for their service, this tax would mean all outlay and no revenue.

The broadcasters further declare that this point of view, that they charge nothing for their wireless entertainments, does not come under the head of "performance for profit" as contained in the Copyright Act of 1909. For this reason the radio people believe that the composers' organization has no right to charge them a license fee.

The National Association of Broadcasters have opened offices at 1265 Broadway, with Paul B. Klugh in charge, holding the position of Executive Chairman. The organization has commenced a campaign of broadcasting music and announce that their service is one of superlative publicity at no cost.

Mr. Klugh said that the newly formed broadcasters' organization is backed by some of the strongest interests in the United States and after competent advice from counsel, they could assure the listening public that copyrighted popular music will be broadcast from stations of members of his association without interference.

The members of the radio association are sure that this position will be maintained permanently and they hope to broadcast musical programs in the future of even better quality than in the past.

On the other hand, it is pointed out by officials of the American Society of Composers, Authors and Publishers that radio corporations and manufacturing companies could not exist if millions of dollars worth of radio parts were not sold yearly. They claim that the source of profit for the radio stations is the sale of these parts and broadcasting is one of the ways of stimulating and keeping up these enormous sales. Through this angle the society bases its claim that radio stations do broadcast for profit.

While the Composers' and Authors' Society does not wish to hinder radio development in any way, early in the year they announced that their policy was more in the nature of future protection when radio concerts would more seriously impair their sources of revenue, and license fees from radio stations would reimburse them for the loss in sales of phonograph records and sheet music.

In other words the publishers and composers do not wish a repetition of their mistake when they lost an opportunity to be profitably recompensed by phonograph record manufacturers instead of the small royalty they now receive from mechanical companies. The policy of the society according to its members is more in the nature of future protection than merely the collecting of license fees at present.

At the conference held by various radio manufacturers and broadcasters and representatives of the A. S. C. A. & P. and others at the rooms of the society last fall, counsel for the radio people who were present, did not deny that the composers and authors were within their rights as allowed them in the Copyright Act, when they sought license fees from the radio stations. The only question raised in objection to a license fee was that infringers of radio patents were selling as much as the original inventors and had cut down the legitimate manufacturers' revenue.

HOME MUSIC CONTEST ON

The Home Music Contest which is being held in connection with the Better Home movement throughout the country in June and which started a contest for the ten most popular songs has changed the contest to the question "Why Does Music Make Better Homes" for which reasons are asked and "The Choice of Ten Selections Best Suited to Support These Reasons." The reason for changing the contest around is due to the protest made by the Post Office Department which decided that there was an element of chance in the contest as originally planned, being that prizes were offered, etc. The prizes will be given as originally announced however. The first prize for the winners of the contest whose ten songs are among those submitted by the greatest number of contestants will be a $500 piano; second prize a $200 phonograph and ten prizes each of $25 in musical merchandise or sheet music. Various manufacturers and music publishers have contributed the prizes to the Music Industries Chamber of Commerce, which is sponsoring the contest.

All answers must be in by July 1, 1923, and answer of fifty words or less and ten songs sent to Home Music Contest c/o Better Homes in America, 223 .Spring Street, N. Y. City.

MUSIC MEN'S CONVENTION

The Convention of the Music Industries Chamber of Commerce and Member Associations, to be held next week at the Drake Hotel, Chicago, is expected to be the largest ever held in music history. Many events have been planned for the week including the band tournament for $6,000 in prizes. This contest will be conducted all week with well known musicians and bandmasters as judges. The final tryouts will be at a grand concert.

On Monday noon the convention will be formally opened and President of the Chamber Richard W. Laurence will read his annual report, after which the delegates will be addressed by George E. Roberts, vice-president of the National City Bank of New York.

A special train will leave New York for the convention on Saturday, June 2nd, in charge of Albert H. Behning. Many music publishers and others have reservations on the train. A week after the convention in Chicago the Music Publishers' Association of the United States will hold their annual gathering in New York.

Jules Kendler, of the theatrical law firm of Kendler and Goldstein, underwent an operation on his ear last week.

NEW MUSIC HOUSE STARTS

The Artist Publishing Company Inc., has been organized under the laws of the state of Ohio with a capital stock of $125,000 by Edwin Adams who has been connected with Jerome H. Remick & Company for the past 17 years, and who has tendered his resignation to the concern, taking effect within the next ten days. The new organization will conduct a general music publishing business and also operate a chain of retail stores.

Mr. Adams is well known and liked throughout the music trade, having started with Remick's as a stock boy and is now general manager of the Remick stores and music departments in the East. He is vice-president of the new project. Maurice Rosen who was connected with Remick's for several years until recently, will be associated with Adams in the capacity of general manager of the Artist Publishing Company.

Prominent business men of the Middle West are interested in the new music company and none of the capital stock is in the market for sale. At present four stores are being opened and options are held on several other stores in desirable locations.

BIG GAINS FOR VICTOR

The financial report of the Victor Talking Machine Company for 1922, just issued, shows a gain in business and assets. Eldridge R. Johnson, the president, describes the year's operations as truly remarkable in view of conditions. The report, as of December 31, 1922, gives total assets as $45,734,892, an increase of $2,308,137 after dividends are deducted; investment in other companies, $4,568,127, an increase of $2,957,044; marketable securities, $6,261,900, an increase of $2,612,995, and cash on hand, $8,635,377, an increase of $4,410,742.

ROBBINS BACK FROM TRIP

Jack Robbins, of Richmond-Robbins Inc., returned Monday from his business trip to Buffalo, Rochester and other cities in that vicinity and the Middle West. Harry Engle, general manager for the concern, left the same day for Chicago where he will attend the Music Trades convention next week.

GET "IN A TENT"

"In a Tent," an Oriental fox-trot which has gathered considerable headway in and around Chicago, has been taken over from the Music Press, Inc., by Stark & Cowan. The number is by Ted Koehler, Frank Magine and Joe Lyon. The concern will work on the number during the summer and believe it has great possibilities as an instrumental hit.

JOY BACK FROM TRIP

George Joy, manager of the Fred Fisher, Inc., professional department, returned on Monday from his trip to Boston where he visited his sister Mrs. Jack Hynes, who gave birth to a pair of twins thereby making him a proud uncle.

ROSE WRITES NOVELTY

Billy Rose, writer of "You've Got to See Mamma Every Night," has followed that song up with another along the same lines, entitled "Sweet Woman, How I'd Love to Sweet Papa You." Mort Dixon and Ray Henderson collaborated on the song.

COLLINS IS DETROIT MANAGER

Will Collins is now Detroit manager for Jack Mills, Inc., and is making his headquarters at the Song Shop. He is well known in that city and formerly represented the Triangle Music company there.

BANJO SOLOS ISSUED

Richmond-Robbins, Inc., is putting out a series of banjo solos by Mike Pingatore, the original banjoist of Paul Whiteman's orchestra. The first two titled are "Ping a Pep" and "Drag Banjo."

SONGWRITERS' BENEFIT SUCCESS

The Century theatre was crowded to the doors on Sunday night and an enthusiastic audience remained seated until nearly twelve o'clock to witness the final act of the songwriters benefit.

Vaudeville, musical comedy, dramatic and baseball stars were on the programe which ran as smoothly as though it had been rehearsed for days instead of having been put together with the speed and uncertainly necessary in the staging of all benefit performances.

William Halligan announced all the acts with a style and finish which made this necessary but often tiresome portion of a benefit genuinely entertaining.

Victor Herbert conducted the orchestra for the opening overture and Louis Silvers was the leader for the remainder of the bill. One of the best collections of acts ever presented made up the show. Anatol Friedland andl his girls opened the show, Pearl Regay followed with her finely executed dance, and after her, Al Herman, The Memphis Five; Will Rogers, Nedhoff and Phelps, Sissle and Blake, Fradkin, Fay Marbe, Jimmy Hussey, just back from Europe, a quartette from two "Blossom Time" companies, Bert Hanlon, Buck and Bubbles, Silvers' Orchestra, Eve Clark, Willie Collier and Al. Jolson followed in rapid succession. Collier worked a bit with Hugh Jennings, the old baseball star who introduced the entire team of Giants, "the best in the world" declared the assistant manager. A big cup from the songwriters was presented to the players. Jennings, former playing star, now assistant to manager McGraw is also an attorney at law and the bit of kidding indulged in while he was on failed to register with the ex-star player.

The big feature of the performance was the finishing scene when over twenty pianos crowded the big stage and at each was a songwriter or pianist. At the big instrument in the center of the stage appeared in turn the writers of the past and present song successes and a verse and chorus of the outstanding hit of the writer was played and sung. Those not proficient on the piano had the assistance of a player and this with the help of a singer and the chorus put over the song hits of twenty-five years ago along with the successes of to-day. The lilt and rhythm of the old tunes as well as the catchy dance numbers of the present put the entire audience in fine humor and humming and singing was heard all over the theatre.

Of the old time writers, James Thornton, sang "Sweet Sixteen," Charles K. Harris gave "After The Ball," and other veterans of the world of song rendered their oldtime successes. Maude Nugent sang with fine style and excellent voice her famous "Rosie O'Grady song and close behind came William Jerome and Jean Schwartz who rendered 'Bedelia." Senator James Walker told of his experience as a songwriter and his desertion of that field for politics. Theodore F. Morse, another hit writer of twenty years ago played and sang "Dear Old Girl" and other well known hits of other days were heard. Of the timely writers and songs played and sung, space will not permit the mentioning but scarely a writer in the city was absent or failed to render his favorite composition. Victor Herbert was last and he and all the pianists played with a vim and snap that was delightful to hear.

A grand finale in which the pianists, artists and audience joined was "The Star Spangled Banner." The songwriting spirit caught everyone and the song made the big theater ring.

An interesting event in the evening was that of the auctioneering off of two bound volumes of famous song hits, written in manuschipt and autographed by the writers. These brought $1,000 which was bid by Henry Waterson.

BURLESQUE

MORE CHANGES IN FRANCHISE HOLDERS

SEYMOUR FELIX MAY GET ONE

Word comes from the West that the Drew and Campbell franchise on the Columbia Circuit next season will be operated by Seymour Felix, formerly of the vaudeville team of Felix and Claire, who has made considerable reputation staging numbers for Broadway and burlesque shows and Lew Cantor, the vaudeville agent. When seen at the office of the Columbia Amusement Company last Friday, Manager Sam A. Scribner denied all knowledge of the transfer of the franchise saying that he should know of any dealings of franchise before things could be closed. He said, however, that it could be possible that Drew and Campbell were negotiating with someone to take the franchise over for next season, but he had not been notified about it as yet.

Scribner also stated that he had not heard from the West as to what houses Herman Fehr had intended to place on the circuit in place of the Gayety, Minneapolis and the Gayety, Milwaukee. He expected to hear any day now. It is thought that Fehr is trying to make a deal to place the Grand, Minneapolis and the Miller, Milwaukee, as stated last week in the CLIPPER, on the circuit. These two houses are the most likely of any in these two cities. It is a sure thing the shows will not play the houses they did the past season, according to the general manager. Fehr has a twenty-year franchise with the Columbia Amusement Company for these two cities, which has seven more years to run.

Newburgh and Poughkeepsie will not be on the circuit next season, according to the present arrangements. Negotiations are now on between the officials of the circuit and the owners of the Strand Theatre, Bayonne, and the Lincoln Theatre, Union Hill, N. J., to play these two houses. If the contracts are signed, the shows will play Bayonne the first three days of the week and Union Hill the last three days. This week, most likely, will take the place of the Newburgh-Poughkeepsie week.

The officials of the Columbia Amusement Company expect to make the circuit a forty-week circuit next season and have several more houses in the East. Wheeling is another stand that will be on the circuit next season. The shows will play there the first three days of the week which will split with another town between that city and Cleveland.

CHANGE IN OLYMPIC CAST

A change in the cast of the stock company at the Olympic will take place next Monday. The Lander Brothers taking the place of the Burke Brothers and Eleanor Wilson replacing Grace Goodale. Gertrude La Vetta opened on Monday of this week in place of Mae Santley. John Burke remains as general stage director.

DOROTHY OWENS MARRIES

BALTIMORE, Md., May 24.—Tom Duffy, straight man, and Dorothy Owens, prima donna, of the "Hello Jake" Company playing the Mutual Circuit were married in this city last Friday, May 18. The couple are spending their honeymoon here.

"SNAPPY SNAPS" CAST

Fred Strauss has signed for his "Snappy Snaps," Mutual Circuit show for next season, Ray Reade, A. William Young, Rex Weber, Frank "Slim" Queen, Mona Mayo and Dolly Lewis. Another soubrette is to be signed.

NO BURLESQUE FOR MAJESTIC

WILKES-BARRE, Pa., May 24.—The Majestic Theatre will not play the Mutual attractions next season, nor will it play any kind of burlesque. The J. E. Comerford Amusement Company which controls many theatres in the Eastern section of Pennsylvania has taken over the lease of the house and will play legitimate attractions there commencing about Labor Day.

The Comerford interests will remodel the house, install new seats, put in a new front, with new electrical signs. The house will be entirely redecorated and the name will be changed to the State Theatre.

The Grand will play tabs and pictures under the direction of the Comerford management.

The way the situation now stands there will be no burlesque house in this city next season.

MORE HOUSES FOR COUTTS

Johnny Coutts has added two more houses to his string of theatres for the John E. Coutts Tabloid Circuit. Last Saturday he closed a contract with the owners of the Lincoln Theatre, Union Hill, N. J., to book his shows at this house. The first show to play it will be the Shannon and Wilson "Hop, Skip and Jump" Company, which will open there next Monday. This show will jump down from Glen Falls to the Lincoln. The show will play four weeks around New York then. The following week the Central in Jersey City will be added to the circuit.

EDMONSTON ASST. MGR. OF COL.

Joe Edmonston has been appointed assistant manager of the Columbia Amusement Company, taking the place of Tom Henry, who resigned. Henry will remain in Boston next season and manage the Gayety Theatre on account of Mrs. Henry not being in good health. Edmonston has been managing shows for the late James E. Cooper the past five seasons on the Columbia Circuit. He will take up the work where Henry left off.

PATSY GILSON CLOSES

Patsy Gilson, ingenue of the "Talk of the Town" Company, closed with that show last Wednesday night at Hurtig and Seamons New York, in order to start an engagement of fourteen weeks Sunday at Idora Park, Youngstown, O. Miss Gilson will offer a specialty at the theatre in the Park with the assistance of the jazz band. She will return to New York in time for rehearsals in August.

YORKVILLE THEATRE CLOSES

The Yorkville theatre closed for the season last Saturday night as a burlesque house with the Stone and Pillard Show. The house remains open however for two weeks more, playing the "Unborn Child" this week and the "Unloved Wife" next week.

NEW BAND BOX CAST

CLEVELAND, O., May 28.—The new cast at the Band Box Theatre this week includes George Shelton, Charles Country, Paul Ryan, Helen Dale, Babette Weineford and Rose Underwood. Gus Flaig is producing at this house now.

KAHN TO MANAGE "GOOGLE"

Gus Kahn will manage one of the "Spark Plug—Barney Google" shows next season. Kahn is a well known burlesque manager and handled one of James Madison's shows on the Mutual Circuit last season.

"DANCING AROUND" NEW TITLE

Maurice Cain and Danny Davenport will call their show on the Columbia Circuit next season "Dancing Around." The show was known as the "Mimic World" the past season.

CLUB ELECTION TO BE HELD IN JUNE

TWO TICKETS UP

Much interest is being taken in the coming annual election of the Burlesque Club in June. A new nominating committee was appointed last week composed of Phil Sheridan, Nat Golden, Chas. Falk and Henry Dixon. Wash. Martin, one of the committee, resigned and was placed on the regular ticket of the Board of Governors. This ticket, which was nominated by the committee, consists of Bobby Clark, president; John G. Jermon, vice-president; Jim Sutherland, treasurer; Harry Rudder, financial secretary, and Lou Lesser, recording secretary. The Board of Governors are Dave Marion, Wash. Martin, Maurice Cain, Frank Hunter and Jamie Coughlin.

The opposition ticket so far as the officers are concerned is the same, the only change being in the Board of Governors. This ticket is made up of Henry Kurtzman, Dan Dody, Phil Dalton, Lou Reels, William S. Clark and Meyer Harris.

It is expected that there will be a hot fight on when the election takes place, as considerable interest is being manifested in the coming election by all the club members, both sides are lined up for a big campaign and the members who have paid their dues by that time will be on hand to vote.

Due to the unavoidable conditions of the building trade, work on the new club house has not been going along as fast as it was expected it would. However, the committee in charge promises that unless work is stopped entirely, the new home of the Burlesque Club will be ready for the big opening early in August.

SIGN FOR "GAIETY GIRLS"

Grif Williams has signed the following for his "London Gaiety Girls" on the Mutual Circuit for next season, Tony Cornetti, Clara Grey, Gertie De Fay, May Allen, Billy DeTello and Billy Hardy.

SIGN FOR STROUSE SHOW

Harry Strouse has engaged for his "Talk of the Town" for next season so far Eddie Hall, Patsy Gilson, Jack Gibson, Nettie Knise, Happy Clark, Nora Billings, Franz Marie Texas and Paul West.

KITTY MADISON IN STOCK

Kitty Madison opened at the Irving Place Stock Theatre on Monday of this week as soubrette. Miss Madison was with the "Hippity, Hop" show on the Columbia Circuit last season.

ALICE MELVIN SIGNS

Alice Melvin, ingenue, has signed a contract with Julius Michaels to play in his Mutual Circuit show next season. Herman Bernstein has been engaged as musical director for the same show.

ELEANOR WILSON IN STOCK

Eleanor Wilson, this season with "Step Along," will open in stock at the Olympic next Monday. Miss Wilson had a long run at this house last summer.

MOLLIE WILLIAMS FOR COLUMBIA

Mollie Williams will be the added attraction with the Dave Marion Show at the Columbia the week of June 4.

SIGN FOR TWO YEARS

Mollie Williams has signed Babe Almond and Ethel Stantley for two years commencing next season.

THIRD "VILLAGE FOLLIES" CLOSES

The third edition of the "Greenwich Village Follies" closed at Teller's-Shubert Theatre, Brooklyn, last Saturday night. The show, which featured Ted Lewis, the jazz king, had been out for two seasons and will now be shelved. Among other things this edition of the Greenwich Village show has upset a conviction that the "Follies" management had against permitting their shows to rotate over the "subway circuit." This edition of the series played three weeks in all in Brooklyn and drew down big receipts in all three. Before taking to the road the show was seen at the Majestic, Brooklyn, early this season. It played a repeat date there the week before last and wound up at the Teller-Shubert.

NEW REVUE AT STRAND ROOF

Earl Lindsay's new summer revue, "Garden of Beauties" opened at the Strand Roof on Tuesday night and is a light, fast-moving and well-staged show of the girly type. Lindsay, who staged, conceived and wrote the show, has introduced several novelties for a revue of this kind that went over big.

In the cast are Evelyn Martin, The Red-Heads, Irma Frisch, Geraldine Karma, Eddie Hefferman, and the Misses Elsworth, Dove, Daniels, Oliver, Waddell, Davis, Howard, and Sables.

"PERFECT FOOL" CLOSING

Ed. Wynn will conclude his season in "The Perfect Fool" at Portsmouth, N. H., on Saturday night. He will again resume his tour in the attraction which will take him to the Pacific Coast at the Alvin theatre, Pittsburgh on August 27th. The entire cast of the show with the exception of Janet Velie has been re-engaged for next season which will be the last for Wynn in "The Perfect Fool" as the following season A. L. Erlanger will present him in a new show by Harry B. Smith.

BURLESQUE CLUB MEETING

The regular monthly meeting of the Burlesque Club will be held Sunday afternoon in the clubrooms at 3:30. A big reception will be given to all the members at night, also the men who appeared at the Burlesque Revue at the Columbia Theatre recently. A fine Dutch lunch will be served free of cost.

SHOWS FOR MORRISONS

Morris and Bernard, who have taken over the lease of Morrison's theatre, Rockaway, in addition to presenting vaudeville and tabloid shows are endeavoring to get legitimate and musical comedy attractions during July and August to play the house for a three day period.

"RUNNIN' WILD" FOR FOX TIME

A condensed version of Fred Clarke's "Let's Go" show, with a cast of ten people, has been booked for a route over the Fox time, under the title of "Runnin' Wild." The act opens at Fox's Star on June 1.

STEPPE SIGNS FOR SHOW

Maurice Cain and Danny Davenport have signed Harry Steppe for their "Dancing Around" Company for next season on the Columbia Circuit.

ROGERS FOR IRVING PLACE

Sid Rogers will open at the Irving Place Theatre next Monday as principal comedian and producer. Sammy Spears will open at the same time.

RE-ENGAGED FOR WATSON SHOW

Benny Howard Platt, Ethel De Vean and Frank Mallahan have re-engaged for the "Sliding" Billy Watson show for next season.

Announcement by James Kendis

HAVING RECENTLY ACQUIRED ALL THE STOCK OF THIS FIRM, I AM PLEASED TO ANNOUNCE THAT I AM NOW THE SOLE OWNER OF THE—

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HENCE, OPEN FOR IDEAS, SUGGESTIONS OR PROPOSITIONS OF ANY KIND THAT WILL HELP MAKE THIS THE GREATEST MUSIC PUBLISHING HOUSE IN THE WORLD.

I KNOW IT IS A BIG UNDERTAKING—AND NOT A ONE-MAN JOB—STILL "GREAT OAKS FROM LITTLE ACORNS GROW."

YOUR COMMUNICATIONS WILL BE TREATED IN STRICTEST CONFIDENCE, AND WILL WELCOME IDEAS, SUGGESTIONS OR PROPOSITIONS FROM ANYBODY, ANYWHERE, IN OR OUT OF THE PROFESSION.
INCIDENTALLY, I AM PLEASED TO ANNOUNCE A NEW AND GREAT BUNCH OF SONGS.

YOU'RE BREAKING MY HEART

A BALLAD WITH A MELODY THAT IS JUST THE TUNE TO PUT OVER A LYRIC FULL OF PUNCHES.

AND A BLUES—THAT IS—A BROTHER TO "DAPPER DAN" AND A COUSIN TO "LOVIN' SAM."

WAIT'LL YOU SEE MY NEW DADDY

BY CLEM CHOUDER

And here is a different sort of a Ballad

ALL THAT YOUR LITTLE HEART DESIRES

THE OLD STORY—TOLD IN A NEW WAY

A SONG OF THE SOUTH SEA ISLES

BOODLE UM BOO

JUST A BIT "SPICY"

Orchestra Leaders!

All above numbers arranged for orchestra and are not only Pepper Hot, but Hotter than Pepper.
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LAST BUT NOT LEAST—THE BRILLIANT WALTZ—

BRAZILIAN BELLS

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B. F. KEITH BOOKING EXCHANGE

Week of June 4, 1923

NEW YORK CITY

Riverside—Clown Seal—Moran & Mack—Franklyn Charles & Co.—Bevan & Flint—May Yohe & Band—Olsen & Johnson.

Broadway—Healy & Cross—Les Gellis.

Jefferson (First Half)—Rooney & Bent—Davis & Pelle. (Second Half)—Harry H. Conley & Co.—Seed & Austin.

Franklin (First Half)—Murray & Alan—Harrison Dakin Co. (Second Half)—Lew Hawkins.

Regent (First Half)—Dave Roth—Princess Wahletka—Holmes & Lavere. (Second Half)—Deagon & Mack—Princess Wahletka.

Coliseum (First Half)—The Diamonds.

Fordham (First Half)—Janet of France. (Second Half)—The Diamonds—Murray & Alan.

Hamilton (First Half)—Harry J. Conley Co.—Claude & Marion. (Second Half)—Harrison-Dakin Co.

BROOKLYN, N. Y.

Orpheum—Lady Alice's Pets—Vincent O'Donnell—Flo Lewis & Co.—Lonesome Manor—Alan & Lenor Rogers—Moody & Duncan—Eddie Cantor—Kerr & Weston.

Bushwick—The Luzets—Combe & Nevins—McKay & Ardine—Bob Albright & Co.—Bryan & Broderick—Al Raymond—Olcott & Mary Ann—Chic Sale—Tom Smith.

Flatbush—Kay, Hamlin & Kay—Burke & Durkin—Crafts & Haley.

Far Rockaway (Second Half)—Bernard & Garry—Holmes & Lavere—Rooney & Bent Revue—Davis & Pelle.

BALTIMORE, MD.

Maryland—Russell & Marconi—Eleurette Jeoffrie—Al Wohlman—Creole Fashion Plate—Franklyn Ardell & Co.

BUFFALO, N. Y.

Shea's—Follies Duo—Awkward Age.

CLEVELAND, OHIO

Palace—Davis & Darnell—William Kent & Co.—Irving Fisher.

DETROIT, MICH.

Temple—Raymond & Schram—Harry & Anna Seymour—Weaver & Weaver—Henry Santrey & Band.

LOWELL, MASS.

Keith's—The Great Leon—Walthon & Princeton—Frances Arms—Rockwell & Fox—Tabor & Green—Barrett & Cuneen—Jack Lavier.

MONTREAL, CAN.

Imperial (June 3)—Cupid's Close-Up—Ferry Corwey—Pressler & Klaiss—Willie Hale & Bro.—Ted & Betty Healey—Lee & Mann.

PHILADELPHIA, PA.

Keith's—T. & K. O'Meara—Al K. Hall—Joe Cook & Co.—Alexanders & J. Smith—Brown Sisters—Helen Stover—Fenton & Fields—Helen Ware & Co.

PITTSBURGH, PA.

Davis'—Polly & Os—Jessie Busley & Co.—Young Wang Brothers—Bloom & Sher—The Sharrocks.

PORTLAND, ME.

Keith's—Bensee & Baird—Senator Ford—Worden Bros.—Tony Gray & Co.—Nell O'Connell—Jack Norton & Co.

PANTAGES CIRCUIT

Week of June 4, 1923

WINNIPEG, MAN.

Minton Bros.—Roy & Arthur—Jones & Sylvester—Foley & La Tour—Latell & Vokes—Frances White.

REGINA AND SASKATOON

Nada Norraine—Georgia Minstrels—Casson & Klein—Byron & La France.

TRAVEL

Ziska—Spanish Dancers—Ulis & Clark—Jack Strouse—Healey Trio.

SPOKANE, WASH.

Petraman—Lewis & Brown—Knowles & White—Harry Downing Co.—Marion Claire—Long Tack Sam.

SEATTLE, WASH.

Adonis & Dog—Pool's Melody Maids—Youth—La France Bros.—O'Meara & Landis—Downing & O'Rourke.

VANCOUVER, B. C.

McBanns—Connolly & Frances—Telephone Tangle—Gallerini Sisters—Warren & O'Brien—Les Gladdans.

BELLINGHAM, WASH.

Leon & Mitzi—Three Falcons—Callahan & Bliss—Purcella & Ramsay—Juliet Dika—Clay Crouch & Co.

TACOMA, WASH.

Laura DeVine—Early & Light—Harry Seymour—Krans & White—Frankie & Johnnie—Gautier's Toy Shop.

PORTLAND, ORE.

Martinelli—Conn & Albert—Klass & Brilliant—Dance Evolutions—Francis Renault—Geo. Mays.

TRAVEL

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

SAN FRANCISCO, CAL.

"Whirl of the World."

OAKLAND, CAL.

Phil. La Tuska—Mack & Castleton—Olga Michka Co.—Charbot Tortoni Co.—Walter Weems—Six Sheiks of Araby.

JACK CLIFF

THOMAS & HAYMAN

ECCENTRIC DANCERS

Have Signed for New York Production—Chamberlain Brown's Office

LOS ANGELES, CAL.

Pasquali Bros.—Dummies—Princeton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

SAN DIEGO, CAL.

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

LONG BEACH, CAL.

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

SALT LAKE CITY, UTAH

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Rose & Roma.

OGDEN, UTAH

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

DENVER, COLO.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

COLORADO SPRINGS AND PUEBLO

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

OMAHA, NEB.

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

KANSAS CITY, MO.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

MEMPHIS, TENN.

The Lavollas—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

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ORPHEUM CIRCUIT

Week of June 3, 1923

CHICAGO, ILL.

Palace—Leon Erroll & Co.—Van & Schenck—Jean Adair & Co.—Dooley & Storey—Gardiell & Pryor—Pearson, Newport & Pearson—Rainbow's End.

State Lake—Benson Orchestra—Howard & Clark—Ben Welch—Ernest R. Ball—Dance Creations—Wright & Dietrich—Smith & Parker—Silver, Duval & Kirby—Page, Hack & Mack.

DES MOINES, IOWA

Orpheum—Rubeville—Olga Cook—Charles Wilson—Hickman Bros.—Tempest & Dickinson.

KANSAS CITY, MO.

Main Street—Roy Bargy & Orchestra—Wells Va. & West—Winsor McKay—Wylie & Hartman—Five Lelands.

LOS ANGELES, CAL.

Orpheum—Fannie Brice—Clayton & Edwards—Three White Kuhns—Tony & Norman—Skatelles—George Olson & Band.

Hill Street—Bronson & Baldwin—Margaret Padula—Sylvester Family—Wilbur & Adams—Toto—Mitty & Tillio—Carter.

MILWAUKEE, WIS.

Palace—Land of Fantaisie—Gibson & Connelli—Sheldon, Ballentine & Heft—Steppe & O'Neil—Cummings & White.

MINNEAPOLIS, MINN.

Hennepin—Weber & Ridnor—Wellington Cross—F. & T. Sabini—Pedestrianism—Redmond & Wells—Dolly Kay.

ST. PAUL, MINN.

Palace—Emerson & Baldwin—Rice & Werner—Billy Glason—Frank Farnum & Band—Cross & Santora—Whiting & Burt.

SAN FRANCISCO, CAL.

Orpheum—Sylvia Clark—Jane Connelly—Snow, Columbus & Hoctor—Blossom Seeley & Co.

Golden Gate—De Marcos & Band—Walton & Brandt—Morris & Campbell—Frank Whitman—Fireside Reveries—Gordon & Rica.

REMOVAL NOTICE

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POLI CIRCUIT

Week of May 28, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Perez & La Fleur—Birdie Kramer—Babcock & Dolly—Lesson for Wives—Bensee & Baird.

Capitol (Second Half)—Leahy Bros.—Markel & Gay—Bobby Jackson Co.—Johnny Murphy—Joe Stanley Co.

HARTFORD, CONN.

Capitol (Second Half)—Van Baldwin Trio—Colvin & Wood—Reed & Selman—Gilbert & Kenny—Ibach's Entertainers.

NEW HAVEN, CONN.

Palace (Second Half)—Ward & Zeller—Ann Suter—Leigh & Jones—Allman & Howard—Danny Dugan Co.

SCRANTON, PA.

Poli's (Second Half)—Samsted & Marion—Lucie DuBois—Ted Claire's Entertainers—Mr. & Mrs. J. Barry—Four Casting Stars.

SPRINGFIELD, MASS.

Palace (Second Half)—The Reuters—Mildred Parker—Five Entertainers—Anger & Packer—Harry Kahne.

WATERBURY, CONN.

Palace (Second Half)—Parnes & Linn—Goelet & Hall—Around the Corner—Marcus Burr—Gus Fowler.

WILKES-BARRE, PA.

Poli's (Second Half)—DeWitt & Meyers—Joe Roberts—Runaway Four—Henry & Moore—Wanka.

WORCESTER, MASS.

Poli's (Second Half)—Two Lusters—Gordo & Sisto—Six Anderson Sisters—Mel Klee—Bits of Dance Hits.

F. F. PROCTOR

Week of May 28, 1923

NEW YORK CITY

Fifth Avenue (Second Half)—Ben Meroff & Band—Bobbe & Stark—Hawthorne & Cook—Leedom & Stamper—Porter J. White Co.—Don Auxiand.

23d Street (Second Half)—S. & H. Everett—Bernard & Garry—Girl in the Moon—Ruloff & Elton—Herbert Clifton—Ergotti & Herman.

58th Street (Second Half)—Melinda & Dade—Jenee & Ray—Phenomenal Players—Sampson & Douglas—Leroy Bros.

125th Street (Second Half)—Latoy's Models—Font Phillips—Flaherty & Stoning—Daniels & Walters—Robi & Hall.

ALBANY, N. Y.

(Second Half)—Stanley & Atree—Billie Bowman—McNally, Kelly & DeWolf—Ted & B. Healy—Lorraine Serenaders.

ELIZABETH, N. J.

(Second Half)—Brooks & Ross—Al Stryker—Wm. Edmonds Co.—Crisp Sisters & Co.—Casey & Warren.

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MT. VERNON, N. Y.

(Second Half)—Lada & Ladies—Carter & Cornish—Babies.

SCHENECTADY, N. Y.

(Second Half)—The LeRays—Morris & Townes—Cupid's Closeups—Dressler & Klais—Gilded Cage—June Madness.

YONKERS, N. Y.

(Second Half)—Cahill & Romaine—Son Dodger—Delier—Laura Ormsbee Co.

B. F. KEITH BOOKING EXCHANGE

Week of May 28, 1923

NEW YORK CITY

Broadway—Crafts & Haley—Florence Brady—Lehr & Mercedes—Wm. Schenck—Harrison & Dakin—McCarton & Marone—Van Horn & Ines—Walter Moore Co.—La Palermo's Trio.

Fordham (Second Half)—Al & F. Stedman—Jack Wilson Co.—McGrath & Deeds—Caites Bros.—Ted Lorraine Co.—Marcelle's Dogs.

Jefferson (Second Half)—Bob Hall—Shaw & Lee—Ben Bernie & Band—Cook, Mortimer & Harvey—Armstrong & Gilbert—Love Shops—York & Maybelle—Herman & Shirley.

Regent (Second Half)—Olson & Johnson—Kay, Hamlin & Kay—Moody & Duncan.

Coliseum (Second Half)—Fleming Sisters—Comebacks—Olcott & Mary Ann—Scalo—Val & E. Stanton.

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CIRCUS

LATE TRAIN HOLDS UP CIRCUS

SCRANTON, Penn., May 28.—The Ringling Brothers-Barnum & Bailey Circus arrived here last Sunday several hours late, due to delay in railroad transportation, making it necessary for the patient crowd to wait until 5 P. M. before the matinee performance could be started. The evening show went on as scheduled at the usual hour. The delay was caused by both engine trouble and because two circuses were being handled over the line at the same time.

FREE SHOW AT HOSPITAL

The Sells-Floto circus went to Kings County Hospital, Brooklyn, and 700 patients, including over 100 children, 200 old people and 200 from the insane wards, watched the elephants, clowns, tumblers and other entertainers of the big show.

This is the first time in the history of that institution that a circus has made its appearance for the entertainment of the patients.

ROBINSON BUSINESS GOOD

L. C. Hooper, general agent of the John Robinson Circus was in New York on business for a few days last week and while here had a chance to visit the Sells-Floto Circus at Brooklyn. Mr. Hooper reports that his Show has done a turn away business practically from the opening day. The performance is combined Circus and Trained Wild Animals. With a big animal spectacular Peter Pan in Animal Land.

OSCAR LOWANDE ILL

Oscar Lowande, the well-known rider, is sick in the Kingston Hospital, Jamaica, West Indies, with the smallpox. Mr. Lowande and his brother Alex. were managers of a circus that left the States about two years ago and when the show closed in Brazil, Oscar joined the Shipp and Feltus Circus.

HAINES BACK IN NEW YORK

W. D. Haines, contracting agent of the Al. G. Barnes Circus, has just returned to New York from a visit to the Show which played several stands in Michigan to turn away business last week.

HARVEY IN BOSTON

R. M. Harvey, general agent of the Sells-Floto Circus, left New York last week for Boston where his show plays this week. Mr. Harvey will return to New York the latter part of this week.

DAWSON WITH RINGLING SHOW

Stanley Dawson, well known in burlesque, is this season with the Ringling Brothers & Barnum & Bailey Circus. He is the reserved seat ticket seller.

SHELTON WITH SELLS-FLOTO

N. E. Shelton joins the Sells-Floto Circus this week at Boston, Mass., to handle the publicity back with the Show.

CIRCUS MISSES MATINEE

READING, Pa., May 28.—The Ringling Brothers and Barnum & Bailey Circus missed their matinee performance here last week on account of the derailing of one of its cars at Adamsdale.

The first train did not arrive here until after the noon hour and an attempt to give the matinee at five o'clock was attempted but this was found impossible and only by the co-operation of employes and performers was the show able to open its doors at eight o'clock in the evening.

A big crowd filled the grounds during the afternoon and as the giving of the show was not possible, those that held tickets were given their choice of taking tickets for the night performance or having their money refunded. The great majority exchanged tickets and the night crowd was a record one. The attendance at that performance is said to have been the largest since the show left Madison Square Garden.

SIDE-SHOW ATTRACTIONS

The Side Show with the Sells-Floto Circus is under direction of William MacFarland, with Jack Ryan, assistant, Jack Troyon, inside lecturer. Princess Margarette, the smallest woman in the world, is the feature attraction; Paul Harold, giant; Fred Palmer, juggler; Elizabeth Albino, Carmalletii, long haired woman, mysterious illusions; Chief Sarco, sword walker; Cuban Mack, fire eater; Alice, fat girl; Dolly Essenberg, snakes; Fred Nelson, tattooed artist; Madame Zana, mystic; Lannin Hawaiian Troupe, Capt. Jacobs and his fighting lion, Neil MacClaren's band and his Minstrels.

MAIN SIDE SHOW ATTRACTIONS

J. H. (Doc) Oyler, manager of the Side Show with the Walter L. Main circus, has the following line up of acts, Major Dot, singing midget; Countess Marie, midget; Princess Violet, sword walker; Don Cagoles, impalement act; Punch and Judy act; Vernon, magician; Joe Ginshamon, comedy juggler; Rowan and Rowan, bag punchers; Knuckles, trained monkey; Freddie, armless wonder; Doc. Cline and Harry Freeman are the ticket sellers and Robert Saul the ticket taker. Manager Oyler states that the business with the show has up to the present been wonderful.

ACT STOPPED IN BROOKLYN

The act of the Riding Hobsons was unable to work the week out in Brooklyn last week with the Sells Floto circus, due to the action of the Children's Society.

The society objected because the riding act, a feature with the show, includes Herbert Hobson, Jr., an acrobatic rider, said to be but fifteen years of age. The boy and his parents were summoned to appear in the Fifth Avenue Court.

BUCK BACK FROM AFRICA

J. L. Buck of Camden, N. J., arrived in New York from South Africa with a large collection of monkeys.

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OUTDOOR EXPOSITIONS

"PLEDGE" BRINGS BIG RETURNS

The "Pledge," being sent to all owners of circuses, carnivals and concessions, by Thomas J. Johnson, general counsel and dictator of the Showmen's Legislative Committee of America, is proving successful beyond all expectations, showmen throughout the country manifesting a desire to take the pledge and co-operate for cleaner shows. The pledge is to the effect that the owner, heartily endorses the action of the organization in bringing about a movement for clean, moral wholesome outdoor amusements and the uplifting of the morale of amusements in general. The owner also agres in the pledge to give free access to his books to the general counsel or his assistants, and also to refrain from doing anything in any way detrimental to the outdoor amusements.

The following shows, games, etc., are considered detrimental to the interest of outdoor amusements, by unanimous decision of the Executive Board of the Showmen's Legislative Committee of America:

All forty-nine camps prohibited;

All Hoochie-Coochie Shows prohibited;

All Hawaiian Village Shows with Dancers prohibited;

All Fairy in the Well prohibited;

All immoral and suggestive shows prohibited;

All shows exclusively for men prohibited;

All shows with final blow-off prohibited;

All snake-eating shows prohibited;

All Glomming shows prohibited;

All Gypsies prohibited from being around, associated or connected with outdoor amusement;

All persons under the age of 16 prohibited from playing any game unless accompanied by Parents or Guardian;

All games where the operator, attendant or any person may, by mechanical device, or by pinching, squeezing, trick, brake, or otherwise, control its speed or determine its outcome prohibited;

All games where money is given as prizes prohibited;

All games where prizes may be exchanged for money prohibited;

Selling, giving away or disposing of any liquor to the public prohibited;

Carrying, selling, giving away, or disposing of any dope or narcotics prohibited;

All employees not allowed to associate with anyone who is known as a dope user;

Indecent, immoral or disreputable employee not allowed to be connected with any outdoor amusement;

Carrying, selling, disposing, giving away, or exhibiting any indecent card, picture, poster or literature prohibited;

All Restaurants, Eating Places, Refreshment and Drinking Stands must be kept in a clean and sanitary condition. Price List of all articles for sale must be displayed prominently at said places.

All unsafe or improperly constructed ride or apparatus prohibited.

GROVE PARK OPENS

PEMBROKE, Mass., May 28.—The Mayflower Grove Park opened its season last Saturday to record business. Decoration Day the management will offer five vaudeville acts at the theatre for the matinee. At night there will be two hours of moving pictures in addition to the vaudeville bill.

ISLAND SHOW FOR 2nd AVE.

The Coney Island Attractions, Mark Witt, manager, will play at Second avenue and Twelfth street, New York this week. This show has been playing several lots in Brooklyn since it opened to nice business.

KRAUSE SHOWS DO WELL

The Krause Greater Shows, Benny Krause, manager, is playing to very good business on several of the East Side locations and will a little later play several spots on Long Island.

RILEY SHOWS IN PLAINFIELD

Matthew J. Riley shows played to very good business last week at Plainfield, N. J.

MORRIS & CASTLE SHOWS

DECATUR, Ill., May 28.—Profits to the Goodman Band from the week's showing of the Morris & Castle shows here amounted to little over $400. Bad weather hit the show and held down its gross. According to the arrangement the Goodman Band were to receive a percentage of the receipts and were to have devoted their share toward buying uniforms for the band.

Although the amount realized was a disappointment, the officials of the band feel that they did pretty well and had nothing but words of praise for the showmen and their co-operation. Since the sum realized was not sufficient to buy the new uniforms it will be banked until the remainder has been raised.

MATTOON HITS CARNIVALS

MATTOON, May 28.—The Mattoon city counsel is considering an ordinance which among other things fixes a license fee of $500 a day for carnivals. Another ordinance before the carnival forbids all dancing at Paradise Park.

The carnival ordinance is looked upon with considerable surprise by amusement lovers here as while in other towns a number of shows of objectionable nature have been seen, none have apeared here and many have been patronized by crowds that appeared to enjoy them.

FIRST CARNIVAL FOR ELGIN

ELGIN, Ill., May 28.—The Hansher Bros. attractions played here last week to good business and moved on today to Aurora. This was the first carnival to play Elgin this season, the outfit carrying four regular shows and four rides and about thirty-five concessions. The carnival is neat and well conducted, no complaints being heard.

BELLE ISLE PARK OPENS

OKLAHOMA CITY, May 28.—Belle Isle Park opened here to capacity business, under the direction of the Oklahoma Railway Company who own and operate the park. New attractions include the Whip, and Miniature Railway, in addition to a scenic railway, a carousal, vaudeville, dancing and boating.

CHANCES ON FORD CAR

The Morton Shriner Circus Co. will play Decatur, Ill., during the week of June 4th under the auspices of the Decatur Grotto. There will be a paid gate, but tickets will entitle the buyer to a chance at a Ford car to be given away nightly.

LAPINSKI DOGS FOR PARKS

Lapinski's Dogs doing the "Day at Coney Island" act have been booked by Bert Jonas for three weeks at parks in Hartford, New Haven and Waterbury, Conn., opening this week at Hartford. The act recently closed in vaudeville.

"WORLD OF MIRTH" IN WASH.

Larry Boyd of the "World of Mirth" show was in New York last week on business. His show has been contracted to play Washington, D. C. this week and next for the Shriners Convention.

ROTON POINT PARK OPENS

Roton Point Park at South Norwalk, Connecticut, opened for the season last Saturday. Many new features have been added at this amusement park and its reopening attracted a record crowd.

BERNARDI SHOWS IN KINGSTON

The Bernardi Greater Shows jumped last week from Vineland, N. J., to Kingston, N. Y., having cancelled Trenton, N. J., after contracting with the American Legion to play Trenton last week.

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LOUIS R. LURIE,

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NEWARK PARK OPENS

Dreamland Park, Newark, N. J., opened its second season Saturday, May 26, after adding several new attractions and rides, to a record crowd. Dreamland opened up last season to good business and continued to draw the crowds until early in the fall. The park is well located on the Lincoln Highway, with one street car fare from either Newark or Elizabeth, N. J.

JONES SHOW FOR ELGIN

ELGIN, Ill., May 28.—The Johnny J. Jones Show will play here on June 11, under the auspices of the Althea Social Club of the Odd Fellows and for the benefit of the Odd Fellows' building fund. This will be the first appearance of the Jones' show here.

EXHIBITION HALL WRECKED

Rain, wind and storms comletely wrecked the exhibition hall at the Red River County Fair grounds last week. The building was valued at about $6,000. The office building and a portion of the fair ground fences also damaged. Partial insurance was carried on the exhibition hall.

BARNES CARS IN NEW YORK

The advertising cars of the Al. G. Barnes trained wild animal circus will be around the vicinity of New York this week. It has not as yet been definitely settled as to whether this show will play a Brooklyn engagement.

JOYLAND PARK OPENS

MILFORD, Conn., May 28.—Joyland Park, at Myrtle Beach, will be opened for the summer on May 30. Several new attractions have been installed for this season. The park is under the direction of Edward Amos.

KARNIVAL POSTPONED

The Oklahoma State Coal Exposition and King Koal Karnival at Henryetta, Okla., has been postponed until some time in September. It was to have been held in June, but went over on account of the Texas coal dealers meeting at Galveston.

JOHNSTON TO DO BAZAARS

W. R. Johnston, of John W. Moore's Indoor Circus, will put on several bazars this summer, the first one at Far Rockaway, L. I., July 3rd to 14th.

CIRCUS ROUTES

Al. G. Barnes—South Bend, Ind., 29; Elkhart, 30, Kendallville, 31; Fort Wayne, June 1; Van Wert, 2; Bucyrus, 4; Sandusky, 5; Elyria, 6.

Ringling Brothers—Barnum & Bailey Combined—Cleveland, O., 28-30; Toledo, 31; Detroit, June 1-2; Indianapolis, 4; Dayton, O., 5; Columbus, 6; Zanesville, 7; Akron, 8; Canton, 9.

Sells-Floto—Boston, Mass., 28-June 2; Fall River, 4; New Bedford, 5; Providence, R. I., 6; Worcester, Mass., 7; Springfield, 8; Pittsfield, 9.

Main, Walter L., & Andrew Downie Show Combined—Batavia, 30; Perry, 31; Salamanca, June 1; Olean, 2; Kane, Pa., 4; Titusville, 5; Franklin, 6; Sharon, 7; Meadville, 8; Conneaut, O., 9.

Robinson, John—Buffalo, N. Y., 30; Niagara Falls, 31; St. Catharines, Ont., June 1; Hamilton, Ont., 2; Toronto, 4-5; Kitchener, 6; London, 7; Chatham, 8; Windsor, 9; Stratford, 11.

Sparks Circus—Lynn, Mass., 29; Maynard, 30; Lowell, 31; Haverhill, June 1; Salem, 2.

ANIMALS IN PARADE

In the Park Department of the City of New York Silver Jubilee Parade Saturday, May 26th, most of the animals from the Central Park Menagerie, which are under the supervision of the Park Commission, were in the parade in eight cages. The cages were loaned to the city by John Ringling of Ringling Bros. and Barnum and Bailey Combined Shows. Hon. Francis D. Gallatin, Park Commissioner of Manhattan led the division and immediately back of him were the animals, which included lions, tigers, leopards, hyenas, kangaroo, chimpanzee, orang-utang, monkeys, llama, deer, and the baby camel, Hooch, born in Central Park, and to put the real circus atmosphere into it, Miss Stella Stell rode in a cage with the lion cubs and Miss Peggy Davis rode on the camel at the back of the cages with Dr. Owen R. O'Neill, a Boer from South Africa, leading the camel in native costume. This part of the parade was put on by W. H. Middleton of the NEW YORK CLIPPER.

LUNA PARK DOING WELL

Luna Park so far this season is surpassing last year's business. Last Saturday being one of the park's biggest days. The park has been enlarged and will shortly open one of the largest swimming pools in the country. The "Pit" a new attraction which includes several rides etc. for which a combination ticket is sold that entitles the holder to 25 different amusements. In place of the "Big Top" a ride that has been in the Park for several seasons is a Giant Aerial Ride. The free act program includes Robinson's Military Elephants four in number, presented by Curly Noonan, The Riding Waltons, Miss Regan, champion lady high diver, and Torreli's Ponies, Dogs and Bucking Mule.

COLUMBIA PARK DOING WELL

Columbia Park, Jersey City, N. J., is doing very good business and the gate attendance is much larger, than this time last year. All the shows, rides and concessions are getting their share of the business.

WILLIAMS SHOWS DO WELL

Ben Williams, manager of the Williams Bros. number 1 and 2 shows now playing the lots in Brooklyn, reports that with the good weather that both of the shows played to very good business last week.

INDOOR CIRCUSES CLOSE

John W. Moore Indoor Circus No. 2 closed the season last week at Omaha, Neb., to very good business, the number one circus closing in New Haven, Conn., several weeks ago.

SELLS-FLOTO FOR PHILADELPHIA

The Sells-Floto Circus is billed to play Philadelphia week of June 11th. With this week in Boston and last week in Brooklyn it will make three one-week stands in four weeks.

BARNES CANCELS BROOKLYN

The Al. G. Barnes Trained Wild Animal Circus will not play a week engagement in Brooklyn, the route having been changed to play several nearby towns around New York.

PALACE NOW—WEEK MAY 28th

JOE FEJER

AND HIS

FAMOUS HUNGARIAN ORCHESTRA

BELLA NYARY AT THE CYMBLON

SELLS-FLOTO BUSINESS BIG

The Sells-Floto Circus made its first New York engagement on the circus lot in Brooklyn last week and although it rained on the opening day the business was excellent and each day showed an improvement over the day previous. The press gave the show plenty of publicity and spoke in the highest terms of the program. The feature acts came in for a lot of publicity, especially the Flying Wards, Liazeed's Egyptian Troupe, the Liberty Horses, the Great Schubert, the Luckey Sisters, Mr. and Mrs. Harry La Pearl, Leroy Thompson, and others.

Fred Legett, the equestrian-director, ran the show with plenty of speed and the consensus of opinion is that the show is a great one. It is safe to predict that the show will do a record-breaking business in Brooklyn next season.

NEW PARTNERSHIP FORMED

Charles G. Anderson and E. L. Striker last week entered into partnership for the management and production of acts and shows and the booking of talent in vaudeville, musical comedy, burlesque, cabaret and clubs. Striker was for ten years an agent in the Keith office, being connected first with the Charles Bornhaupt Agency and more recently with the H. B. Marinelli Agency. Anderson has been connected with the Keith enterprises for thirteen years in various capacities, having been house manager of Keith theatres in Syracuse, Richmond, Va., and the Garden Pier Theatre, Atlantic City, and as a booker in the Keith office until a little over a year ago.

"CUPID'S TOWN" NEW ACT

"Cupid's Town," a new musical tabloid, is being prepared for vaudeville by Maurice Rosen, who has had considerable success with touring tabloids through the west. The cast will be headed by Loretta Maher and "Babe" Buckley and will include seven others. It will open on the Sablotsky time, Monday, June 18.

RUBY NORTON SAILS

Having completed her route over the Keith time, Ruby Norton has set sail for Australia, where she will be featured in the leading vaudeville theatres of the Antipodes. Clarence Senna, who was her accompanist during her London and New York engagements, will handle the piano for her on her Australian tour.

NEW ACT FOR RITA GOULD

Rita Gould is having a new comedy singing novelty written by Blanche Merrill, in which Miss Gould will appear in vaudeville next season.

"FOLLIES" GIRLS FOR BENEFIT

Seven of the best looking girls in the Ziegfeld "Follies" have been chosen by Samuel F. Kingston, general manager of the Ziegfeld enterprises to sell programs at the Lambs Gambol in the Earl Carroll theatre on Sunday night. Those to officiate are, Shirley Vernon, Constance McLaughlin, Blanche Mehaffey, Edna Wheaton, Marcel Miller, Helen Lee Worthing, and Hazel Jennings.

WALKER TOURING CIRCUIT

Harry Walker, head of the Harry Walker, Inc. Booking Exchange and operator of a cabaret circuit between here and Chicago, left town Tuesday to make a tour of his circuit and to add several new stands. He will go direct to Detroit, where he will spend a few days visiting his mother, before proceeding along the route. He will be accompanied by Mrs. Walker.

CAMMIE CAMERON MARRIES

SAN FRANCISCO, May 28.—Cammie Cameron, of the Four Camerons, last week at the Golden Gate theatre was married by Judge Summerfield to Charles Sargent who was playing on the same bill. Miss Cameron is but 18 years old and met when they played the same theatre in Memphis last December.

PAM LAWRENCE SUES

Pam Lawrence filed suit last week in the Third District Municipal Court against the N. V. A. Transfer Company for $230. In the complaint Miss Lawrence alleges that her baggage was damaged to the amount sued for, due to the neglect of the transfer agents. Kendler and Goldstein are attorneys for Miss Lawrence.

"STAR BOUT" TO BE REVIVED

"The Star Bout," the vaudeville melodrama in several scenes which served as a starring vehicle for the late Taylor Granville, is to be revived for vaudeville with Joe Lynch, the pugilist, featured in the cast. The revival is being made by Arthur Fink.

OTTINGER IS "JACK AND JILL" MGR.

Ben Von Ottinger, who has been personal manager for Lew Fields for the past few years, has been appointed manager of "Jack and Jill" at the Globe Theatre, succeeding Bobby Newman.

FRANCES WHITE ON PAN TIME

CHICAGO, May 26.—Frances White opened on the Pantages Circuit this week, after an engagement at McVickers and Rainbo Garden in Chicago.

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- EVERYTHING A HIT HAS!
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BURLESQUE ROUTES

COLUMBIA CIRCUIT

Dave Marion's Own Show—Columbia, New York (indefinite).
Follies of the Day—Gayety, Boston (indefinite).
Jimmy Cooper's Beauty Review—Casino, Boston (indefinite).
Talk of the Town—Empire, Newark, N. J., May 28-June 2; Gayety, Washington, 4-9.

COUTTS TABLOID CIRCUIT

Dancing Darlings—Avon, Watertown, N. Y. June 4-9.
Frocks and Frills—Majestic, Perth Amboy, N. J., May 29-30; Oneonta, Oneonta, N. Y., May 31-June 2; Majestic, Albany, N. Y., June 4-9.
Hop, Skip and Jump (Shannon and Wilson), Empire, Glen Falls, May 28; June 2, Lincoln, Union Hill, N. J., June 4-9.
Jamboree (Frank Hunter), Avon Watertown, N. Y., May 28-June 2; Strand, Bayonne, June 4-9.
Loveland Girls, Majestic, Albany, May 28-June 2; Glove, Gloversville, N. Y., June 4-9.
Merry Whirl—Strand, Bayonne, May 28-June 2; Majestic, Perth Amboy, June 3-5; Academy, Newburgh, June 6-9.
Rain Deers—Glove, Gloversville, N. Y., May 28-June 2; Oneonta, Oneonta, June 6-9.
Step Along—Quirk, Fulton, June 4-9.
Stepping Some (Niblo and Spencer)—Strand, Rome, May 28-June 2; Family, Rochester, June 4-9.
Vanity Box Revue (Billy Gilbert)—Family, Rochester, May 28-June 2; Palace, Olean, N. Y., June 4-9.

SIMONS TO MANAGE CASINO

Bob Simons will manage the Casino Theatre, Philadelphia, next season for the Columbia Amusement Company. Simons has been managing the Gayety, Buffalo, the last four seasons.

Charlie Edwards who managed the Casino the past season will handle another house on the circuit next season.

McTIGUE IN MARION SHOW

As an added attraction at the Columbia Theatre this week in conjunction with the Dave Marion Show, Mike McTigue, who recently won the light heavywheight championship of the world in Ireland, will appear at each performance. This is McTigue's first public appearance in New York since his return from his European glory.

MAYER WITH DIXON

Arthur Mayer signed with Henry Dixon last week for Dixon's Columbia Circuit show "Gig Gig" next season. Mayer has changed his name and will be known as Artie Mayo hereafter.

BETTY MARVYN WITH FULLER

CHICAGO, May 26.—Betty Marvyn, recently with the Harry Fox "O Look Company," has been engaged by Earl Fuller as a feature to support his ten-piece orchestra. Miss Marvyn will be known as "Jazzland's Oddity" in songs and dances.

"HAPPY GO LUCKY" CAST

Hughy Bernard has signed for his "Happy Go Lucky" show on the Columbia Circuit next season, the Kelso Brothers, Florence Darley, Maude Hilton, Leab and Burns, Billy De Lisle, Maurie Kelly and Delmar's Lions.

FAY TUNIS SIGNS

Fay Tunis signed last week with Hurtig and Seamon for one of their shows on the Columbia Circuit next season. Miss Tunis was with Fred Clark's "Lets Go."

SELIG AND LEE SIGN

Selig and Lee have signed contracts with Joe Howard to go with his Mutual Circuit show next season. Selig will produce the show.

TABLOID MUSICAL SHOW OPENING

"Smiling" Billy Mason and his "movie queens" will offer a tabloid musical comedy written and staged by Harry Walker, entitled "My Wife" at the Newark Theatre, Newark, N. J., opening June 1. The act carries twenty people, including principals and choristers, and is one of several "flash acts" to be produced for the better class film houses by Ray Martin and Harry Walker. After its run here it will play a circuit of film theatres throughout New Jersey.

MORAN AND WISER SIGN

Ike Weber signed Moran and Wiser for Henry Dixon's "Gig Gig" Company next season on the Columbia Circuit. This team is to be featured.

"VILLAGE FOLLIES" CLOSES

The fourth annual edition of the "Greenwich Village Follies," which ran at the Shubert Theatre earlier in the season, closed in Philadelphia last week. The piece has only played Boston and Philadelphia. Consequently it will be sent out again next season to represent Bohemians, Inc.

STUDENTS TO GIVE SHOW

A musical comedy called "Tut Tut, an Ancient Tale of Modern Egypt," will be given by the senior class during commencement week at Barnard College.

The show dedicated to the memory of King "Tut," was written by Marguerite Loud and Dorothy Maloney, both of New York.

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I can sing, dance, wear clothes and play all parts required for a good juvenile straight.

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DAINTY, DASHING SOUBRETTE JIMMIE COOPER'S BEAUTY REVUE

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ARTIE MAYO

FORMERLY ARTHUR MAYER

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Under the direction of NAT MORTAN, live wire agent

PIONEER FLYER DIES

Major Thomas S. Baldwin, of Quincy, Ill., inventor of the parachute and the first man to make the parachute leap was buried last week in Arlington Cemetery, Washington, with military honors. He held all three pilot licenses of the Federation Aeronautique Internationale, balloon, dirigible, and airplane.

His dirigible balloon license was No. 1 and his Baldwin Red Devil biplane was the first heavier than air flying machine to go on barnstorming exhibition tours.

As a boy he worked first as a newspaper carrier, then as a lamp lighter. When still a youth he was attracted to the W. W. Cole circus being organized in Quincy, and he went on the road with the big top, becoming a high salaried gymnast and wirewalker in the early seventies. The air lured him. He took up ballooning in 1885.

His first public parachute jump was performed in San Francisco in 1866 and his second in Quincy on July 4, 1887. The third was at Rockaway Beach, N. Y., the same year, with a great part of the assembled population of Manhattan and Brooklyn standing aghast when he dived from the balloon basket and dropped several hundred feet before his parachute opened.

He became the greatest outdoor attraction in the world. Upon the advice of Buffalo Bill (William F. Cody) and other showmen, including Capt. Jack Crawford, he went to England and gave a series of exhibitions at Crystal Palace. He was the hero of heroes in England. Queen Victoria received him in audience. The Prince of Wales feted him. The British Aeronautical Society made him a special member.

HITCHCOCK HITS IN CHICAGO

Reports from Chicago are that Raymond Hitchcock has more than registered in his new summer revue, "Hitchykoo of 1923," which is holding forth at the Shubert-Garrick in that city. The Hitchcock show had been doing remarkable business all along the line and will be kept in Chicago for a run as long as business holds up. When it has outlived its drawing possibilities there it will proceed to Broadway.

MARIE HOLLEY TO MARRY

A romance which began early this year, when the third edition of "Greenwich Village Follies" was playing in Dayton, Ohio, will culminate on Wednesday, June 6, when Marie Holley, ingenue of the show, will become the bride of Captain John Graham Colgan, of the U. S. A. Flying Corps. The ceremony will take place at St. Malachy's Church, West Forty-ninth street, New York City.

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81 East 125th Street NEW YORK

FRED LATHAM TO PRODUCE

Fred G. Latham, who for a number of years has been general stage director for Charles B. Dillingham, has opened offices of his own and will hereafter work as a free lance producer. Latham recently staged "Dew Drop Inn," the new Jim Barton at the Astor and has already contracted to stage a new musical show for Dillingham in the Autumn.

John Murray Anderson's occupancy of the former Latham sanctum in the Globe Theatre Building gave rise to a rumor that Anderson had supplanted Latham with Dillingham. Since that time Anderson has renewed his contract with Bohemians, Inc., to stage their "Greenwich Village Follies" for a term of years, and although this contract does not call for the exclusive services of the producer no announcement has been made of his connection with any of the Dillingham productions.

Anderson staged and produced "Jack and Jill," the current attraction at the Globe Theatre, as an independent venture. The show will shift to the Sam Harris on June 4, to make way for the metropolitan bow of George White's newest "Scandals."

SEARCHING FOR BOLTON'S SEC'T'Y

A general alarm has been sent out for the arrest of Benjamin Shyrk, former secretary to Guy Bolton, the playwright, on a bench warrant issued in General Sessions on an indictment alleging that he had forged the playwright's name to checks totaling $10,000. The forgeries are alleged to have taken place while Bolton was in Europe about two months ago.

The discovery that somebody was forging Bolton's name came about through the receipt of a cancelled check by Comstock and Gest, theatrical producers, who sent the check to Bolton's home before they learned that he had left for Europe. Bolton's name had been endorsed on the back of it.

An investigation was started and after Shyrk had been questioned it was alleged that he disappeared. Bolton returned from Europe several weeks ago, and the matter was laid before the Grand Jury, the latter body returning an indictment.

ENLARGING FULTON STAGE

Early in July the rear wall of the Fulton theatre will be broken through and extended fourteen feet so as to give the stage of the theatre sufficient depth for the staging of the Collier and Bernard revue at that house early next season. It is also intended with the alteration to add several more dressing rooms on the stage and along the "grid" floor.

"SMALL TOWN GAL" GOING OUT

Harry Franklin and Everett Wood have collaborated on a new musical play, "A Small Town Gal," which is an elaboration of Franklin's vaudeville playlet of the same title. They have formed a corporation to be known as Frankwood Productions, Inc., which will sponsor the production of this show and several others they have in preparation.

"ICEBOUND" MOVING

"Icebound," Owen Davis' play, which Sam H. Harris is presenting at the Harris Theatre, will vacate there on June 2 and reopen at the Vandebilt Theatre June 4 for an indefinite engagement. On that date "Jack and Jill" will replace "Icebound" at the Harris Theatre.

JOLSON NOT KEEN ON FILMS

Al Jolson is not keen to appear in motion pictures. Representatives of the Hal Roach Motion Picture productions made an offer to Jolson to write his own "ticket" for appearance in motion pictures. His business manager, Louis Epstein, informed them that Mr. Jolson knew what he could do on the stage and did not know how he would register on the screen. He told them that Al corked up and told funny stories as well as sang on the stage, which he could not do on the screen and therefore declined to enter the newer field.

"CINDERS" TO TOUR

Edward Royce will send "Cinders," his musical comedy, which recently played at the new Dresden theatre, on tour early in the fall. The attraction will open at Boston and after an eight week engagement there will go to Philadelphia and later to Chicago. Nancy Welford will again head the cast of the offering, while her sister Darry Welford, will be a member of the cast of the musical version of "My Lady Friends" which Harry Frazee will produce.

FOX FILMS FOR CENTRAL

William Fox has signed a lease with the Shuberts for the presentation of motion pictures at the Central Theatre for a two-month period beginning July 1. The first production will be "If Winter Comes," which will probably be followed by another in the middle of August. Should "The Gingham Girl" conclude its run at this theatre prior to July 1, Fox will take the house over at the time the present occupant leaves. It is said Fox is paying $5,000 a week for the "four bare walls."

SHUBERTS SELL PROPERTY

J. J. and Lee Shubert, represented by R. C. Voth, sold the property surrounding the northwest corner of Sixty-seventh street and Broadway, comprising a two-story taxpayer fronting 28 feet on Broadway and the four abutting five-story flats, 100 x 100, at Nos. 129 to 135 West Sixty-seventh street, to A. M. Plyer. The Shuberts purchased the property in 1921 from Hamilton Carhart, of Detroit, Mich., to erect a theatre, but changed their plan.

"SALLY" MANAGER ILL

Ed Rosenbaum, manager of "Sally," returned to New York from Milwaukee seriously ill. He is now confined to his home in the city, where it is said his condition is still critical. Rosenbaum, who is past 70 years of age, has been connected with the Ziegfeld enterprises since their inception and prior to going on tour with "Sally" has always managed the Ziegfeld "Follies" on the road.

GORDON TO DO PLAY

Leon Gordon, an actor now appearing in "Not So Fast" at the Morosco Theatre, will turn producer next season and present "The Brain Promoter," a physiological drama by Edward Lasker. Clarence Derwent, who appeared with the "Last Warning" at the Klaw, will be seen in one of the leading roles.

WHERE IS VIOLA DAMERALL?

Reginald Damerall is anxious to communicate with his sister, Viola M., who formerly lived at 28 West 60th street. She is requested to communicate with Capt. J. H. Ayers, Bureau of Missing Persons, Police Headquarters, New York City.

ALEXANDRA CARLISLE SUED

BOSTON, May 28.—Alexandra Carlisle, playing the leading feminine role in "The Fool," here, is being sued for divorce. Dr. Albert Pfeiffer, of the Massachusetts State Department of Health, her husband, alleging that his wife deserted him about April 15, 1920. He claims that since that time she has lived in New York and London, and that their child, a girl six years old, lives at Miss Carlisle's New York home. The actress has engaged counsel, but has made no statement.

"MINNIE AND ME" CLOSES

Mitzi closed her season in the new musical play, "Minnie and Me," at the Colonial Theatre, Boston, last Saturday night. The show had been doing unusually good business right up to the closing, but a desire upon the part of the diminutive star to enjoy a holiday abroad prompted Henry W. Savage to curtail the engagement. Mitzi will sail for abroad on June 2 on the *Majestic* and will return the latter part of the summer to reopen in "Minnie and Me" at a New York theatre.

MARILYN SIGNS FOR THREE YEARS

Florenz Ziegfeld, Jr., last week renewed his contract with Marilyn Miller for another three years. Miss Miller is to appear on tour with Leon Erroll in "Sally" which opens Labor Day in Washington and will withdraw from that cast around the Christmas holidays to begin rehearsals in a new play which will open early in 1924. After the New York run of the play Miss Miller with her entire company will be taken to London to appear in the attraction in September, 1924.

CASTING NEW "FOLLIES"

John Murray Anderson has become actively engaged in lining up people and novelties for the forthcoming fifth annual edition of "Greenwich Village Follies," which will open at the Shubert Theatre, New York, some time in August. Anderson is holding tryouts for principals at the Casino Theatre and also has his weather eye on a new beauty crop which he calculates will outdazzle any of the beauty choruses of the previous Greenwich Village shows.

"LADY BUTTERFLY" CLOSES

The Morosco Holding Company's production "Lady Butterfly" concluded its season at the Shubert Theatre, Boston, last Saturday night. Since the attraction opened in Boston it has been averaging a gross of $10,000, while the running expense has been $12,000. The production will be sent on tour next season, opening in Philadelphia late in September.

MUSICAL PIECE IN STOCK

The Alhambra Players, the resident company at Loew's Alhambra Theatre, Brooklyn, who have already given two musical comedy productions within the last few weeks, have announced another musical piece, "Oh Lady, Lady," for next week. As in the previous instances the chorus will be made up of local talent.

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Direction FRANK EVANS

VAUDEVILLE BILLS

(Continued from page 21)

Franklin (Second Half)—Billy Arlington Co.—Great Leon—Littlejohns—Thornton & King—Julia Gerrity.

Hamilton (Second Half)—Friend in Need—Corinne & Himber—Diamonds—Murray & Alan—Canova—Seed & Austin.

81st Street—Thos. P. Jackson Co.—Harry Jolson—Mabel Ford Co.—Errie Phillips Co.—M. & P. Miller.

BROOKLYN, N. Y.

Flatbush—Les Gellis—John Burke—Chung Hwa Four—Hartley & Patterson—Leavitt & Lockwood.

Prospect (Second Half)—Wm. Ebbs—Davis & Pelle—Rooney & Bent Revue.

Rivera (Second Half)—Sinclair & Casper—Maggie Clifton Co.—O'Brien & Josephine.

Greenpoint (Second Half)—Fern & Marie—Chas. Keating Co.—Alf Ripon—Briants.

Henderson's, Coney Island (Second Half)—Williams & Taylor—Vincent O'Donnell—Polly & Oz—Four Mounters.

Far Rockaway—Columbia (Second Half)—Hackett & Delmar Revue—Bob Albright—Frank Dixon Co.—Moody & Duncan—Lillian Shaw—Rochwall & Fox—Eight Blue Domonds.

ALLENTOWN, PA.

Orpheum (Second Half)—Lloyds Nevada Co.—Goetz & Duffy—Seven Brown Girls—Besser & Irwin—Howard's Ponies.

ASBURY PARK, N. J.

Main Street (Second Half)—Roeder & Dean—Doyle & Christy—Moran & Mack—Buckridge Casey Co.

BAYONNE, N. J.

(Second Half)—Hardy & Morgan—Todd C. Breton—Hans Roberts Co.—Dixie Four—Bell & Gray.

BINGHAMTON, N. Y.

(Second Half)—Brown & Monahan—Monde—Pardo & Archer—Lynn & Howland—Harry L. Cooper Co.—Demarest & Williams—Local.

BOSTON, MASS.

Boston—Homer Romaino—Gray Sisters—Fred Harrison Co.—Britt Wood—Chong & Moey.

Scollay Square—Bob & Bobbie—Harper & Clark—Eastman & Moore—Peggy Brooks—Mack & Marlow—Frosini—Johnny Regay Co.

Washington St.—Rosso—Ross & Ludovic—Jay C. Flippen Co.—Scanlon, Deno Bros. & Scanlon.

BRADFORD, PA.

(Second Half)—Dublin Trio—Walter Bradbury—Burt Holden & Co.

BROCKTON, MASS.

Strand (Second Half)—Carr & Brey—Telaak & Dean—Jack Norton Co.—Bill Robinson—Three Longfields.

Gordon's (Second Half)—Clas. Ledegar—Coleman Sisters—Renar & West—Roxy La Rocca—Powers' Elephants.

Central Square (Second Half)—Harry La Vail & Sisters—Geo. Mack—Jarvis & Harrison—Vernon Stiles—Whirlwind Four.

CARBONDALE, PA.

Irving (Second Half)—Gardner's Maniacs—Fiske & Fallon—Stillwell & Fraser—Joe Mack & Girls.

CHARLESTON, W. VA.

(Second Half)—Dancing Dorans—Blanchette & Devere—Bi Ba Bo—Green & Parker—Deszo Retter.

CLARKSBURG, W. VA.

(Second Half)—The Adroits—Three Voices—Stephens & Hollister—Elsie White—Frisco Harmonists.

EASTON, PA.

Able Opera House (Second Half)—Fenner & Roberts—Victor Graff—Shafer, Wayman & Carr—Norwood & Hall—Josie Flynn Minstrels.

ELMIRA, N. Y.

(Second Half)—The Herberts—Grace Doro—Heath & Sperling—Virginia Serenaders.

FALL RIVER, MASS.

Empire (Second Half)—Kane's Marionettes—Wyeth & Wynn—Evans & Pearl—Joe Darcy—I. & H. Ziegler.

GLOVERSVILLE, N. Y.

(Second Half)—Brad & Inez—Rolland & Ray—Kelso Bros. Revue—DeLisle.

GREENSBURG, PA.

(Second Half)—Liletta Co.—Bentley, Banks & Gay—Inez Manley—Zuhn & Dreiss—Weston's Models.

HARRISBURG, PA.

Majestic (Second Half)—Russell & Marconi—Wah Letka.

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HOLYOKE, MASS.

(Second Half)—Ward & Oliver—Hinkle & Mae—Adelaide Bell Co.—Inglis & Winchester—Thirty Pink Toes.

HORNELL, N. Y.

(Second Half)—Wiegand Troupe—Joe Whitehead—Muriel & Phyllis—Florence Reynolds Co.

ITHACA, N. Y.

(Second Half)—Bowers, Walters & Crooker—Adams & Thomas—Vesta Wallace Co.—Reynolds, Donegan Co.

JERSEY CITY, N. J.

Moran & Mase—Tanner & Palmer Girls—Sedley & Lee—June Lamont Co.

LANCASTER, PA.

Colonial (Second Half)—Ruth Jean Fifer—Gene Oliver Trio—Jack Roof Co.

LONG BRANCH, N. J.

ty— **Broadway** (Second Half)—Chas. Reader—Jarmess & Vaughn—Wilton Sisters—Stevers & Lovejoy.

LYNN, MASS.

(Second Half)—Edouard—Alma Braham Co.—Nerret & Mann—Sternard's Midgets.

MANCHESTER, N. H.

Palace—Lutes Bros.—Betty Washington—Jack Norton Co.—Bill Robinson—Willie Hale & Bro.

MONTREAL, CAN.

Imperial—Fredn & Anthony—Worden Bros.—Jeanette Childs—Art Mehlinger—Tony Grey Co.—Maurice Diamond Co.

MORRISTOWN, N. J.

(Second Half)—Chester & Devere—Zemater & Smith—Hodge & Lowell—East Side, West Side.

NANTICOKE, PA.

State—May McKay & Sisters—Helen Smiles Davis Co.—Will Gladys Ahearn—Naynon's Birds.

NEW BEDFORD, MASS.

Olympia (Second Half)—May Wynn—Arthur Finn Co.—Perrone & Oliver—Marino & Martin—Alexander Hyde's Orchestra.

NEW BRITAIN, CONN.

(Second Half)—Loretta—Manhattan Comedy Four—Adams & Lillian—Burns & Francis.

NEW BRUNSWICK, N. J.

Rialto (Second Half)—Bob & H. Carleton—Hearts & Flowers—Joe Cook—The Alexanders & J. Smith.

NEW LONDON, CONN.

(Second Half)—Stanley Galline Co.—Jimmy Reynolds—Newell & Most—Allen & Canfield—Stepping Fools.

NORWICH, CONN.

(Second Half)—Dave Manley—Three Black Diamonds—Sena & Weber—Ed & Ida Tindell.

NORWICH, N. Y.

Syncopated Seven—Jean Hollis.

PASSAIC, N. J.

(Second Half)—Larimer & Hudson—Dausche & Joyce—Inez Courtney—Kennedy Bros.—June Le Mont & Synco.

PATERSON, N. J.

Majestic (Second Half)—Davis & Sanford—Traps—Edwards & Edwards.

PAWTUCKET, R. I.

(Second Half)—Cordini—McKissick & Halliday—Emma Earl Co.—Van Dyke & Vincie—Nearly Married.

PHILADELPHIA, PA.

Grand—Jack & Whalen—Stoddard & Band—Maureen Englin—Dave Roth.

PITTSBURGH, PA.

Joseph Rankin—Meca Tate—Guy Bartlette Trio—Eddie Heron Co.—Grindell & Esther—Barto & Clark—Wallace Galvin—Palermo's Dogs.

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PITTSFIELD, MASS.

(Second Half)—Ethel Theodore—Three Senators—Capitol Revue—Taylor & Bobbie—Trela Co.

PLAINFIELD, N. J.

(Second Half)—Dance Extraordinaire—Kelly & Rowe—Doris Duncan—Laughlin & West—Mohr & Eldridge—Sigler Kids.

SARATOGA, N. Y.

Lee & Mann—Leon & Dawn—Clara Theodore Trio.

SHENANDOAH, PA.

(Second Half)—Mella & Bruin—Kennedy & Kramer—Al Shayne Co.—Oxford Four.

STATEN ISLAND, N. Y.

(Second Half)—Furman & Evans—Married Again—Burns & Allen.

SYRACUSE, N. Y.

(Second Half)—Walter Gilbert—Dore Sisters—University Trio.

TRENTON, N. J.

Capitol (Second Half)—Casa & Lane—Hector—Follis Girls—Jo Jo Dooley—Dave Ferguson Co.—Kelso & Delmar—Radium Visions.

UTICA, N. Y.

Colonial (Second Half)—Anita—Wild & Rose—Miss Cupid—Howard & Lynn—Jimmy Lucas Co.—Steves & Laurel.

WATERTOWN, N. Y.

Olympic (Second Half)—Paul Mix—Lillian Bernard—Awkward Age—Stanley & Birnes—Vee & Tully.

WHEELING, W. VA.

(Second Half)—Visions La Flame—Leonard & St. John—The Wall Flowers—Rudell & Dunigan.

YOUNGSTOWN, OHIO

(Second Half)—The Bam Bams—Dunne & Day—Edward Clark—Murdock, Mayo & Murdock—Young Wang Co.

NASHVILLE AND CHATTANOOGA

Tan Araki Trio—Jos. Diskay—Grace Valentine & Co.—Oscar Lorraine—Movie Masques.

SAVANNAH AND JACKSONVILLE

Stewart & Mercer—Murray & Gerrish—Kennedy & Rooney—Eddie Nelson—Ann Francis & Johnnies.

JACKSONVILLE AND SAVANNAH

Sheldon Sisters—Sterling Four—Baxley & Porter—Patricola—Howard Brockman Revue.

WINSTON-SALEM, N. C.

(Second Half)—Powell & Brown—Worsley & Hillier—Henry Breen—The Bradnos.

ROANOKE, VA.

(First Half)—Lang & Haley—Brown & Whitaker—Will Morris—Lone Star Four—Kellam & O'Dare.

RICHMOND AND NORFOLK

Montana—Pair of Duces—Walters & Walters.

NORFOLK AND RICHMOND

Lytell and Fant—Demarest & Collette—Daly, Mack & Daly.

ALABAMA AND BIRMINGHAM

Nathane Bros.—Jay & Wesson—Williams & Clark—Dainty Marie—Syko.

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Beeman & Grace—Maxfield & Golson—Fred Gray & Co.—Briscoe & Rauh—Warren & Jackson & Co.

MOBILE AND NEW ORLEANS

Miachuia—Welch, Mealy & Montrose—Powers & Wallace—Jos. K. Watson—Juggleland.

LOUISVILLE AND NASHVILLE

Bert Levy.

NASHVILLE, TENN.

(Second Half)—Seebacks—Dayton & Palmer—Bert Levy—Pinto & Boyle—Stranded.

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MARCUS LOEW CIRCUIT

Week of June 4, 1923

NEW YORK CITY

American (First Half)—Maxine & Bobby—Dreon Sisters—Judson Cole—Cosslar & Beasley Twins—Bronson & Renee—Murray & Maddox—Foster & Seamon—Brosius & Brown. (Second Half)—The Faynes—Tower & Welch—Yorke & Maybelle—Carson Revue—Nelson & Parish—King & Irwin.

Orpheum (First Half)—Pederson Bros.—Billy Maxwell Trio—Antrim & Vale—Norton & Melnotte—Lahr & Kennedy—Corrine, Himber & Co. (Second Half)—Margaret & Alvarez—Lillian Watson—Righto—Barry & Lancaster.

National (First Half)—Kawana Duo—Flo Ring—Righto—King & Irwin—Snappy Bits. (Second Half)—Casson Bros. & Marie—Corinne Arbuckle—Norton & Melnotte—Mack & Lane—John Blondy & Bro.

Greeley Square (First Half)—LeVeaux—Merritt & Coughlin—Lillian Morton—Grey & Old Rose—Elliott & LaTour—Arco Bros. (Second Half)—Melnotte Duo—Flo Ring—Bronson & Renee—Carl & Inez—Collins & Pillard—Walter Manthey & Co.

Delancey Street (First Half)—Margaret & Alvarez—Golden & West—Lillian Watson—Jos. Stanley & Co.—Mack & Lane—Gold & Lynn. (Second Half)—Arco Bros.—Jean Boydell—Cosslar & Beasley Twins—Basil & Allen—Dance Varieties.

Boulevard (First Half)—John Blondey & Bro.—Mabel Drew—Al Lester & Co.—Barry & Lancaster—Walter Manthey & Co. (Second Half)—Selma Braatz & Co.—Sam Mann—Eddie Carr & Co.—Adrian—Snappy Bits.

State (First Half)—Eight Blue Devils—Casson Bros. & Marie—Eddie Carr & Co.—Mignon. (Second Half)—Jack Hanley—Jos. Stanley & Co.—Mignon—Bob Pander Troupe.

Avenue B (First Half)—Norman Bros. & Jeanette—Herman Benens—Overholt & Young—Tuck & Clare—Golden Bird. (Second Half)—Pederson Bros.—Merritt & Coughlin—Eckhoff & Gordon—Jarrow—Dinus & Belmont Revue.

Lincoln Square (First Half)—Hubert Dyer & Co.—Marjorie Burton—Yorke & Maybelle—Sharkey, Roth & Hewitt—Justa Marshall & Co. (Second Half)—Ward & Zeller—Albert Rickard—Grey & Byron—Foster & Seamon—Samaroff & Sonia.

Victoria (First Half)—Samaroff & Sonia—Jean Boydell—Righto—Adrian—Hanson & Burton Sisters. (Second Half)—Three Danoise Sisters—Golden Bird—Celia Weston & Co.

BROOKLYN, N. Y.

Palace (First Half)—Mazie Lunette—Tower & Welch—Eckhoff & Gordon—Jarrow—Dinus & Belmont Revue. (Second Half)—Norman Bros. & Jeanette—Flo & Ollie Walters—Overholt & Young—Tuck & Clare—Skelly & Heit Revue.

Metropolitan (First Half)—Selma Braatz & Co.—Corinne Arbuckle—Will. Stanton & Co.—Basil & Allen—Dance Varieties. (Second Half)—Eight Blue Devils—Mabel Drew—Billy Swede Hall & Co.—Elliott & LaTour—Justa Marshall & Co.

Gates (First Half)—Jack Hanley—Evans & Wilson—Fred. Weber & Co.—Collins & Pillard—Bob Pandor Troupe. (Second Half)—Maxine & Bobby—Antrim & Vale—Grey & Old Rose—Lehr & Kennedy—Quixey Four.

Fulton (First Half)—Faynes—Albert Rickard—Fozz & White—Celia Weston & Co.—Cosmopolitan Dancers. (Second Half)—LeVeaux—Evans & Wilson—Al Lester & Co.—Harrison Moss—Hanson & Burton Sisters.

Warwick (First Half)—Ben Franklyn & Co.—Cliff & Bailey—Morgan, Worsley & Co.—Diaz Sisters & Co. (Second Half)—Leonard & Burton—Wheeler & Delaney—Sidney Taylor & Co.—Lillian Morton—Ralph & Anna.

Astoria (First Half)—Three Danoise Sisters—Sam Mann—Flo & Ollie Walters—Billy Swede Hall & Co.—Quixey Four—Ward & Zellar. (Second Half)—Bronsius & Brown—Adelon & Marcelle—Judson Cole—Murray & Maddox—Sharkey, Roth & Hewitt—Corinne Himber & Co.

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THIS WEEK (May 28)

Regent and Fordham

SIMON AGENCY, *Western Rep.*

HUGHES & MANWARING, *Eastern Rep.*

BALTIMORE, MD.

Hippodrome—Holden & Graham—Chas. Martin—Fay Rash Trio—Wilson & Jerome—Mammy & Gold Dust Twins.

BOSTON, MASS.

Orpheum—Ishikawa Japs—Charwick & Taylor—Bayes & Smith—Chas. Rogers & Co.—Harry Hines—Amaranth Sisters.

BUFFALO, N. Y.

State (First Half)—The Braminos—Bennington & Scott—Cardo & Noll—Jimmy Savo & Co.—Royal Pekin Troupe.

CLEVELAND, OHIO

Loew's—Francis & Wilson—Arthur & Lydia Wilson—Marshall Montgomery—Midgets.

LONDON, CAN.

Loew's (First Half)—Claire & Atwood—Green & Myra—Alton & Allen. (Second Half)—Bollinger & Reynolds—Lazar & Dale.

MONTREAL, CAN.

Loew's—Hoffman & Jessie—Villon Sisters—Moore & Fields—Hughie Clark—Grazer & Lawlor.

NEWARK, N. J.

State—Fern, Bigelow & King—Fred & Tommy Hayden—White, Black & Useless—Morley Sisters—Will. Morrissey.

OTTAWA, CAN.

State—Victoria & Dupree—Chas. & Cecil McNaughton — In Wrong — Jean Granese — Brown, Gardner & Barnett.

PROVIDENCE, R. I.

Emery (First Half)—Toto Hammer & Co.—Ardelle Cleaves—Abbott & White—Emily Darrell—Jack Connor's Revue. (Second Half)—Penman & Lillian—Jordan Saxton & Co.—Maxon & Brown—Kirksmith Sisters.

SPRINGFIELD, MASS.

Broadway (First Half)—Penman & Lillian—Maxon & Brown—Jordan Saxton & Co. (Second Half)—Toto Hammer & Co.—Abbott & White—Emily Darrell.

TORONTO, ONT., CAN.

Yonge Street—Mankin—McIntyre & Holcomb—Bob Ferns & Co.—Bowen & Baldwin—Mumford & Stanley—Indian Reveries.

WASHINGTON, D. C.

Strand—The Pickfords—Boland & Knight—Chas. Leonard Fletcher—Amoros & Jeanette—Sig. Newman's Orchestra.

WESTERN VAUDEVILLE

Week of June 3, 1923

CHICAGO, ILL.

Majestic—Zelda Bros.—O'Connor Girls—Yost & Clady—Coulter & Rose—Madame Berzac's Circus—The Little Cottage—Bender & Armstrong—Page, Hack & Mack.

Kedzie (First Half)—Visser & Co.—John P. Medbury & Co.—Harry Rappi—Harry Holman & Co.—Gordon & Day. (Second Half)—Jack & Jessie Gibson.

ABERDEEN, S. D.

Orpheum (Saturday and Sunday)—Joe Allen—Sam Liebert & Co.—Robb & Whitman.

FARGO, N. D.

Grand (First Half)—Joe Allen—Sam Liebert & Co.—Robb & Whitman. (Second Half)—Fivek & Clarett—Gibson Sisters & Grady.

GRAND FORKS, N. D.

Orpheum (June 8 & 9)—Frank & Mae Collins—Mowatt & Mullen—Milton & Lehman.

GRAND ISLAND, NEB.

Majestic (Sunday)—Jack & Eva Arnold—Watson & St. Alva.

KANSAS CITY, KAN.

Electric (First Half)—Follette's Monks.

LA CROSSE, WIS.

Rivoli (Sunday)—Holliday & Willette.

LEAVENWORTH, KAN.

Orpheum (Sunday)—Louis Love & Co.—Gaffney & Walton—Arley & Gibson.

MILWAUKEE, WIS.

Majestic—Irennelle Trio—Sigsbee's Dogs—Mack & Velmar—Sterling & Gould—Desley Sisters & Co.—Yoland Gamble—Ward & Dooley—Leonard & Barnett.

MINNEAPOLIS, MINN.

Seventh Street—Gilette & Rita—Williams & Howard—Paul Rahn & Co.—Hill & Cameron—Rubini Sisters—Nick Hufford—Four Tamakis.

NORFOLK, NEB.

Auditorium (Sunday) — Norton & Brower — Stuart's Revue. (Friday & Saturday)—The Lampinis—Keith & Parker.

ST. LOUIS, MO.

Columbia (First Half)—Wallace & Clyde. (Second Half)—Bell & Van.

Grand Opera House—The Earls—Lawrence & Berman—Gordon & Day—Four of Us—Birds of Paradise—Ernest Hiatt—Little Caruso & Co.—Carter & Powers—Melvin Bros.

Skydome (First Half)—Jess & Dell—McCormich & Winehill—Broderick, Wynn & Co. (Second Half)—Wallace & Clyde—Kneeland & Powers.

SOUTH BEND, IND.

Palace (First Half)—Williams & Vanessi—Hurst & Vogt. (Second Half)—Berg & English—Primrose Four.

SPRINGFIELD, MO.

Electric (First Half)—Jerome & France. (Second Half)—Mack & Reading.

TOPEKA, KAN.

Novelty (First Half)—Louis Love & Co.—Gaffney & Walton—Arley & Gibson. (Second Half)—Jack & Eva Arnold—Watson & St. Alva.

CHICAGO KEITH OFFICE

Week of June 4, 1923

CINCINNATI, OHIO

Palace—Caul Sisters—Jack George Duo—Leo Wilson—Fondell Four.

CLEVELAND, OHIO

Reade's Hippodrome—Musical Hunters—Orren & Drew—Royal Venetians—Neal Abel—Bird Cabaret.

DAYTON, OHIO

Keith's (First Half)—Murphy & Clark—Miss Mystery. (Second Half)—Harry Watkins—Cook & Oatman—Crystal Bennett Co.

DETROIT, MICH.

La Salle Garden (First Half)—Dameral & Vail—Lozar & Dale—Harry Watkins—Cook & Oatman—Arthur & Peggy. (Second Half)—Mabel Harper—Moore & Kendall—Hurst & Vogt.

INDIANAPOLIS, IND.

Palace (First Half)—Stanley Chapman. (Second Half)—Valentine Vox—Warr's Syncopaters—Fox & Allen.

KOKOMO, IND.

Strand (First Half)—Davis & Bradner—Snow & Norine—Johnson & Baker. (Second Half)—Harry Rappi—Fisher & Gilmore.

LEXINGTON, KY.

Ben Ali (First Half)—Lottie Atherton—Elinore Pierce Co. (Second Half)—Australian Axemen—Stewart Girls—J. & Nellie Olms.

LOUISVILLE, KY.

National (First Half)—Valentine Vox—Warr's Syncopaters—Fox & Allen—Wilson Aubrey Trio. (Second Half)—Stanley Chapman.

TERRE HAUTE, IND.

Liberty (First Half)—Clara Campbell—Clayton & Lennie. (Second Half)—McCormick & Winchell.

TOLEDO, OHIO

Keith's (First Half)—Primrose Four—Crystal Bennett Co. (Second Half)—Murphy & Clark—Miss Mystery.

PRESS REPRESENTATIVES MEET

At a meeting of the Theatrical Press Representatives, an organization of resident and traveling agents, held in the Claridge Hotel last Friday, a resolution was passed to memorialize the International Theatrical Association at their annual meeting on June 18th at the Pennsylvania.

The memorial will read that the organization has no intention of affiliating with the Actors' Equity Association or any other labor body, but that the managers in employing agents do so under the same conditions as the actor by giving two weeks' notice of discharge.

The representatives of the organization have been informed that they will be kindly received at the meeting of the I. T. A. and will be given the privilege of the floor for setting forth their case.

It is said they will request the managers to put in force a rule that when an agent is taken out of town with a show that when the show is brought into New York, after a two-week run out of town, that the agent be carried with the attraction instead of being dropped and the press work being handled by a general press department. They will also request that the habit of using clerks and office boys to count up shows be discontinued and that a regular manager be carried with the attraction, even though it be under the supervision of the producer's office.

ANNOUNCEMENT

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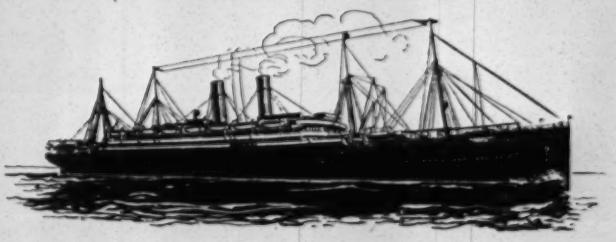

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GEORGE OLSEN
AND HIS ORCHESTRA
NOW PLAYING ORPHEUM THEATRE, SAN FRANCISCO, SECOND WEEK
UNHERALDED, THEY ARRIVED; NOW PROCLAIMED: GREATEST IN THE WEST

MID. WEST ORCHESTRA CHANGES

Many changes have taken place during the past two weeks in the ranks of the orchestras of the Middle West, most of them now being settled for their summer runs.

Gene Rodemich and his orchestra, who record for the Brunswick company, are now at the Statler Hotel Roof, St. Louis, where he opened last week, playing to many music men who were in town for the musicians' convention. Dan Russo and the Oriole Terrace Orchestra opened last week at Edgewater Beach Hotel, Chicago; Hyman Spitonly and his orchestra, formerly of Cleveland, are now at McVickers, Chicago; his brother Phil's orchestra is still in Cleveland; Isham Jones has settled down at the Trianon, where he followed Roy Bargy's orchestra. Austin Weile, whose orchestra holds forth at the Golden Pheasant Restaurant, Cleveland, is preparing to take a vacation shortly which he will spend in New York. The orchestra has had offers to come to New York and Weile may make such arrangements when in the city.

Another Western orchestra leader who will visit the city early in June is Isadore Cohen, whose orchestra is playing at the Missouri Theatre, the largest house in St. Louis. While in the city he will make his headquarters with Abe Holzmann at Remick's.

CARLTONS IN DETROIT

The Carleton Orchestra of Cleveland, Ohio, a Stromberg & Vokoun outfit, personally directed by H. C. Vokoun, is now playing at the Carleton Cafe in Detroit, Mich.

The orchestra is a six-piece combination and is more than favorably competing with all of the larger bands in Detroit, having followed Ralph Williams with ten men and Ted Marlin with nine in the Carleton Cafe.

The Carleton Orchestra is composed of H. C. Vokoun, Rudy Adler, Herb Duck, Lee Repp, Eddie Peabody and A. Armstrong.

Stromberg and Vokoun are exclusive managers of this orchestra and several other combinations.

CARR AT EL KADIA GARDENS

Jimmy Carr and his orchestra, ten pieces, opened on Saturday night at the El Kadia Gardens, Atlantic City, for the coming season. Carr played the El Kadia, at that time the Blackstone Grill, last summer and was re-engaged for this season providing the management remained in the hands of Mr. Gerstel. For a while this year Murray's, of Philadelphia, were dickering for the Blackstone, but Gerstel retained control and Carr was engaged.

JONES AT TRIANON

Isham Jones and his orchestra are now appearing at the Trianon Dance Hall, Chicago, having been engaged for the summer. Jones has, for the past few years, been furnishing the dance music at the College Inn, Chicago, and this is the first time that he has appeared at a dance hall of the nature of the Trianon since his engagement at the College Inn started.

ORCHESTRA NEWS

MARTIN TO STAY IN NEW YORK

Ray Martin, the orchestra leader, who came out of the West and invaded the East with "The Californians," evidently does not agree with Horace Greeley's idea about the West being the land of opportunity and has decided to stay in New York. Last week he closed contracts whereby he will handle the orchestra department of Harry Walker, Inc.

Martin has fifty orchestras under his management throughout the country and he plans consolidating his orchestra business with the Walker Booking Office. In addition to placing bands with theatres, cabarets, parks and fair grounds, he will also handle the music end of private functions given by society folk and others. He will direct several orchestra acts for vaudeville and will also supply bands for production acts of any kind.

In addition to piloting this new department of the Harry Walker enterprise, Martin is now directing Ray Martin's Trianon Orchestra, which is the feature attraction at the Steeplechase Park ballroom at Coney Island. Another of his bands opened at Steeplechase Pier, Atlantic City, this week.

Martin is a hustler and should do well in his new venture.

STODDARD FOR PALACE

Harry Stoddard and his "Streets of New York" Orchestra have been booked to appear at the Palace Theatre, starting next Monday. Stoddard and his band were recently signed by the Emerson Record Company as exclusive Emerson artists at a contract which calls for a royalty besides the regular record date amount. The contract is for a term of six months with an option clause.

JOS. SMITH IN MONTREAL

Joseph C. Smith and his orchestra, after having played all winter at the Hotel Plaza in New York, left on Thursday of last week to open on Saturday at the Mount Royal Hotel, Montreal, and will remain there during the summer. Smith has an orchestra of six pieces and will return to New York early in the fall, presumably to assume the musical direction of a chain of hotels.

JASS WEEK AT McVICKERS

The McVickers Theatre, Chicago, last week put on an all-jazz week, the presentation lasting for an hour and a half and closing with a special number by the Courteney Sisters. Joseph Spitalny, orchestra leader of the McVickers, was in charge of the special week.

FEINNE AT FAIRMONT

Philip Feinne and a five-piece orchestra have been engaged for the third consecutive season to furnish the dance music at the Fairmont Hotel, Tannersville, N. Y.

MULFORD FOR LUNA PARK

Walter Mulford last week closed a contract which calls for him to furnish a twelve-piece dance orchestra for the dancing floor at Luna Park during the summer. Mulford will also furnish an eight-piece combination at Silver Dell Park, Williamsport, Pa., and a five-piece orchestra at the Arcadia Inn, Canarsie.

Another twelve-piece orchestra under Mulford's direction opened on Saturday at the State Fair, Hartford, Conn., to remain there for the next five weeks.

DURANTE AT COLLEGE INN

Jimmy Durante and his orchestra opened last week at College Inn, Coney Island, where he will play nightly for the summer. The orchestra closed recently at the Alamo cabaret in Harlem, where it is a favorite combination as developed by Durante. In his spare time Durante is also writing songs, having written well-known hits in the past. His latest one has been placed with Leo Feist, Inc., entitled "You'll Find Me Where You Left Me (But I Won't Be Alone)."

POPULAR SONGS FEATURED

Isidore Cohen, musical director of the Missouri Theatre, St. Louis, Mo., with the assistance of his organist, Eugene Stuart Barrie, is making a wonderful presentation of popular songs in connection with his work at the theatre. Cohen has an orchestra of symphonic proportions, and is able to render jazz in a highly individual way. The organ is a vital part of the arrangements used, the Wurlitzer instrument being one of the largest in the world.

DORNBERGER WITH WHITE SHOW

Charles Dornberger and his orchestra, the combination that followed Paul Whiteman's orchestra in the George White's "Scandals," have been booked by the United Orchestras, Inc., for another season with the White show. They are at present rehearsing with the new "Scandals" and will open with that company in Atlantic City in a few weeks.

SHRINERS' BANDS FOR CONVENTION

Every Shriner's organization in the country will be represented by a band at the convention in Washington, D. C., beginning the week of June 4. The music of these bands will be a prominent feature of the meeting. Several of the New York publishers will attend, among them Moss and Santley of the Feist organization.

STERNBERG AT PANTHEON

Paul Sternberg and his Symphonic Orchestra of thirty-five pieces are now playing at the Pantheon Theatre, Chicago. Sternberg was originally supposed to open at the new Trianon dance hall last winter and did play there prior to Paul Whiteman coming in.

SELVIN AT PAVILION ROYAL

Benny Selvin and an orchestra of seven opened at the Pavilion Royal on Saturday. The orchestra had been idle a week following the closing of Boardwalk on Saturday, May 19 and will be in the Pavilion all summer, booked there by United Orchestras, Inc.

United Orchestras have also placed Bill Pike in the Rye Pavilion, at Rye, New York for the summer, starting June 1st. This six piece combination, had played for H. J. Riehl, manager of the Pavilion at several dances during the winter and he desired to keep them as a permanent organization all summer.

WHITEMAN FOR THE "FOLLIES"

Paul Whiteman and his Palais Royal Orchestra, at present appearing in the Murry & Wylie Revue, "Brighter London," in the English capital, will open in the new edition of the Ziegfeld "Follies" on or about September 10, according to reports of contracts now awaiting signature. Whiteman will close abroad on July 28 and will leave on August 7 on the *Leviathan*, arriving in New York about August 13 and going into rehearsal almost immediately for the new show.

DAVIS AT BRIGHTON BEACH

Meyer Davis' Monte Carlo Orchestra opened at the Hotel Shelbourne, Brighton Beach on Saturday night to furnish the dance music and to play in conjunction with the Ned Wayburn, "Demi-Tasse Revue." In the revue are Arthur West, Harry Richman, Sonny Hoey, Margaret Wilson, Gladys James, Roland Gordon and fourteen specialty girl dancers besides a chorus of twelve girls.

STROMBERG AT CLEVELAND

The Stromberg-Cokoun dance orchestra opened at the Carleton Terrace, Cleveland, last week and will furnish the dance music there during the summer. This nine-piece combination is well known in and around Cleveland, the Stromberg-Cokoun office there doing a good deal of the society work in that city.

BARTLETT HAS SIX-PIECE BAND

Bill Bartlett is now using a special six-piece jazz arrangement besides his regular orchestra at the Crescent Theatre, Brooklyn, the Brooklyn audiences taking to the jazz band idea very well. Besides this Bartlett is directing the Sunday night concerts at the Winter Garden.

KALIZ IN BOSTON

Henry Kaliz, formerly violinist with Mal Hallett and Sam Lanin, returned to his home in Boston last week and will rest for a few weeks before organizing an orchestra of his own to play at one of the summer hotel engagements around Boston.

BARGY TOURING WEST

Roy Bargy, who closed last week at the Trianon, Chicago, after a long season, is now making a combined dance and concert tour of the Middle West which will keep him busy through the summer.

WILLIE SCHENK & CO.

The Originator and Leader of a New School in Gymnastic Pantomime Featuring MISS MARGARET

Still Going Strong on the B. F. KEITH CIRCUIT **Direction H. B. MARINELLI**

TOO EXPENSIVE FOR LINERS

The United States Shipping Board steamers, with the exception of the S. S. *Leviathan*, will not carry six and seven piece Whiteman orchestras during the summer as originally announced, as the Shipping Board find that the space taken up by the orchestra would be more valuable filled with first cabin passengers. Even a six piece orchestra, composed of the type of men furnished by the Whiteman office, would use cabin accommodations that would cost $1,500 for one way or $3,000 for the round trip. The Shipping Board steamers have been having a great run of business, far exceeding their early expectations, and the managers find that they have not sufficient space available to accommodate the orchestras in a proper manner. Consequently the Shipping Board have reached an agreement with the Whiteman office whereby the Whiteman orchestras will not sail until business starts to drop off later in the year, when the orchestras will be put on to help keep up the business. In the meanwhile the usual steward's orchestras will furnish the music.

This does not apply to the S. S. *Leviathan* and the Munson Line steamers. On the Munson Line boats the Whiteman office will continue to furnish orchestras. The S. S. *Leviathan* orchestra, now playing in vaudeville under the direction of Nelson Maples, will continue in vaudeville until July 1, when it closes at the Bushwick Theatre in Brooklyn, sailing on the maiden trans-oceanic voyage of the reconditioned *Leviathan* on July 4th. Another orchestra of like dimensions, under direction of James Lynch, has been organized and will sail from Boston on the *Leviathan* on June 12th when the sea monster makes its trial trip. This orchestra will appear simultaneously with Maples' combination at the Bushwick and after the present *Leviathan* orchestra leaves to go on board ship will continue the act in vaudeville under the same name.

YERKES WITH GAITES SHOW

Yerkes' Happy Six closed their vaudeville engagement last week and will open at Allentown, Pa., on Thursday, June 4th with the Jos. M. Gaites show, "I'll Say She Is," coming into Philadelphia on June 4th.

Yerkes' S. S. Flotilla Orchestra, playing at the Hotel Congress on a four weeks' contract have had their engagement there extended indefinitely. Mr. Walker of the Columbia Graphophone Company left on Sunday and Mr. Yerkes on Monday to make arrangements for the orchestra to record in the Columbia laboratories in Chicago, this orchestra having recently been signed as exclusive Columbia artists The Flotilla orchestra has been chosen to represent the Buescher Instrument Company at the convention of the Music Trades in Chicago next week, and are being made the subject of a special advertising campaign by this company.

At the Convention of the National Electric Light Asociation at the Hotel Commodore, June 4th to 8th, two Yerkes Orchestras, the American Marimbaphone Orchestra and Yerkes' Metropolitan Automobile Club orchestra will be two of the four orchestras to furnish the dance music.

"ROSIE O'REILLY" SCORES BIG HIT

BOSTON, May 28.—George M. Cohan has "out-Cohanized" himself with the fourth of his summer offerings which he presented before a capacity audience at the Tremont theatre here last week. Despite the fact that the opening was postponed for one day, instead of interest being lost in his new attraction "The Rise of Rosie O'Reilly," it was increased to the extent of the box office early in the evening being compelled to stop the selling of standing room.

Summing up Mr. Cohan's endeavor of this season it is just what he terms it on the program, "The New American song and dance show," which effervesces with speed and pep. As usual the book, lyrics and music are by Cohan, and though the story is thinly threaded, it does not lose its continuity and in the proper places has interpolated musical and dancing numbers and ensembles, which give it the essential ingredients to make it a sure fire box-office magnet that will permit the attraction to hover well into the fall in these environs.

The story deals with Rosie and Buddie O'Reilly, who reside, when at home, under the Brooklyn bridge on the Brooklyn shore of the East river. Buddie keeping up with the times becomes entangled in some sort of bootlegging affair and is about to be sent to prison when upon the scene appears Bob Morgan, son of a millionaire. He sees Rosie and that is his finish. He squares matters with the police official, then tells Rosie he loves her and then a well known society leader appears on the scene and takes Rosie under her wing. Following this the young man's father learns about his infatuation and disinherits him but as he, the father, has never seen Rosie, she is able through stratagem to bring about a reconciliation and every thing ends happily for all concerned.

Though the singing and dancing occupied two-thirds of the evening, the audience sat and stood through it to the very last note, as it is full of action and merriment and light and color with the music being some of the very best of Cohan's endeavors.

The title role is in the hands of Virginia O'Brien and is most capably taken care of as in additon to being a charming comedienne, she sings and dances and is a most delightful being to gaze upon. Jack Mac Gowan was the hero, and true to past performances, registered heavily with his songs and dancing. Bobby Watson, Bobby O'Neil and George Bancroft were agile aids in dispensing comedy and terpsichorean endeavors. The reliable Emma Haig in a soubrette role acquitted herself in a style befitting an artist of her talents. Other women principals who made a creditable impression were Margaret Dumont, Majorie Lane, Dorothy Whitmore. The Glorias, a dancing act recruited from vaudeville found things all their own way when they did a little artistic and novelty stepping.

From a scenic, production, comedy, musical and terpsichorean standpoint Cohan has given Boston his best and no doubt when New York will gaze upon the production early in the fall they will vote Mr. Cohan is being "the sure fire 100%" playright and producer of America's own kind of musical comedy.

LEW M. GOLDBERG

THIRD FLOOR, WOODS THEATRE BLDG., CHICAGO

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B. F. KEITH VAUDEVILLE EXCHANGE (Western)

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ORPHEUM & ALLIED CIRCUITS

Artists desiring above route for next season should communicate now

Will Review Acts East Soon.

"THE AGENCY OF PERSONAL SERVICE"

VINDICATED WITHOUT JURY TRIAL

By a decision handed down last Monday by Justice Irving Lehman, of the Supreme Court, the name of Stella Larrimore was stricken from the divorce complaint of Geraldine Farrar against her husband, Lou Tellegen, in which Miss Larrimore was named as one of the co-respondents. Miss Larrimore was denied the right to a jury trial in order to vindicate herself.

Justice Lehman fully vindicates the chastity of Miss Larrimore in his decision, which follows:

"The plaintiff herein seeks an order striking from the complaint certain allegations and discontinuing the action against Stella Larrimore, named in that paragraph. The right to discontinue in this class of action, especially against the person named therein as a co-respondent, rests, in my opinion, in the sound discretion of the court.

"Stella Larrimore has presented to me on this motion evidence which is convincing that the charges against her are untrue, and since these charges have been given publicity which has inevitably caused great damage to her, the mere desire of Miss Farrar to discontinue the action should be given little weight, if Miss Larrimore can, through a denial of this motion, obtain that vindication which she demands.

"On the other hand, the plaintiff cannot be compelled to attempt to establish charges which she no longer desires to press and the result of a denial of this motion will not give Miss Larrimore an opportunity to prove her innocence in open court. For, even though she be entitled to a jury trial, if no evidence is presented against her, the Court can only dismiss the charges against her or make a finding that they have not been proven.

"The plaintiff, upon this motion, has not attempted to controvert Miss Larrimore's proof of her innocence and the plaintiff's attorney has asked that a letter written by him to Miss Larrimore's attorney should be made of the record. In that letter he states that as a result of investigations made at his request since Miss Larrimore intervened in the action and protested her innocence of the charge affecting her he has reached the conclusion the charges should be abandoned and the testimony introduced in support of them should be stricken from the record, and further states in the letter:

"It was to that end and in that spirit that I made the application before the referee to expunge the testimony that had been given in support of that particular charge, and it is in that same spirit, in the light of the investigation above referred to and of the statements made to me by you and your client, the pending motion has been made.

"At the request of the attorney I have ordered this letter be made part of the record, and, in view of that letter, I feel that a discontinuance should be granted, not because the plaintiff does not find it expedient to proceed against Miss Larrimore, but because she desires to abandon the charges against her, and the abandonment of the charges against her represents as complete a vindication as Miss Larrimore could obtain by a dismissal of the charges upon plaintiff's failure to press them before a jury. . . . ."

The decision also grants the motion to discontinue the action as to Miss Larrimore upon the condition that Miss Farrar pay her full bill of costs to date and that the plaintiff consent to discontinuing the name of Miss Larrimore in the subsequent hearings of the divorce case, etc.

"CLINGING VINE" CLOSING

"The Clinging Vine," the Zelda Sears-Harold Levey musical show at the Knickerbocker Theatre will close next Saturday night. The piece was produced by Henry W. Savage and created considerable interest because of its being offered at a reduced scale of prices. The idea was evidently a happy one for the management, for the show has done good business ever since it opened.

It was originally intended sending the piece to Chicago at the conclusion of its run here, but the Savage office has changed its plans and will close the piece. It will reopen in Chicago in August.

MAUGHAM SAILS FOR HOME

W. Somerset Maugham, who wrote the story of "Rain," running at the Maxine Elliott, and who came to America to get a glimpse of the play last week, sailed on Tuesday for England on the *Aquitania*.

THOMPSON & COVAN

In last word of dancing. After a successful season in vaudeville, sailing with Plantation Revue to open at the Pavilion, London, England.

PALACE NOW

Jim McLaughlin and Blanche Evans

in "A LITTLE SIDE STREET" written by BEN RYAN

Our New Song—"OH HOW DANNY CAN DANCE!" not restricted. Published by Irving Berlin. Dir. FLOYD STOKER.

DEATHS

CHARLES KENT, widely known character actor, died on Monday of last week at the Brooklyn Hospital, after a long illness. He was seventy years old and lived at No. 26 Clark street, Brooklyn.

He was born in England in 1853 and began his stage career in London, coming to this country in 1875. For the next five years he was with Thomas Keene and later with Edwin Booth at the Boston Museum, with Viola Allen in "The Palace of the King" and with Amelia Bingham in "The Climbers." He also played the part of Svengali in "Trilby" with A. M. Palmer's company. His last appearance on the legitimate stage was with Wright Lorimer in "The Shepherd King."

In 1905, when his voice went back on him, Mr. Kent turned to motion pictures and played with well known favorites until taken ill. Services were held at the Funeral Church, under the auspices of the Actors' Fund.

BERTRAM A. SCHWAHN, baritone, died last Wednesday at his home 215 West Ninety-second street, at the age of forty-eight years.

He was born in Saginaw, Michigan, and came of a musical family. He began his singing career in the choir in Saginaw and for many years studied under Madame Inez Parmater of Detroit. He came to New York eighteen years ago and has been engaged almost entirely in oratorios and church work, touring the country in the meantime. Mr. Schwahn is survived by two children and his widow, who formerly was Miss Matilda Aubry, one of the Aubry sisters, manufacturers of toilet preparations.

PAUL PHILIPP, 54, brother of Adolph Philipp, died at the Lexington hospital, New York, May 21. In conjunction with his brother, Adolph, he produced "Alma, Where Do You Live?" "The Midnight Girl," "A Girl Who Smiled," "Two Is Company" and other well known Broadway successes. The burial was made from the Universal Funeral Parlor, 52nd Street and Lexington Avenue. His surviving family are his wife, Yanka; his brother, Adolph; his son Robert and his sister, Augusta. His late residence was at 15 East 87th Street, New York.

EUGENE FAUST of the Faust Family (Stidolph), well known in vaudeville and minstrelsy in both America and Australia, died on May 13th, at the age of fifty-one at the Ohio Masonic Home in Springfield, Ohio. He had been a sufferer for eight years with locomotor ataxia. He is survived by his wife, his mother (who is seventy-eight), and five sisters, all of whom have for years been connected with the profession.

ISIS VON MITZEL, well known vaudeville and stock actress, died on Thursday of last week at her home, 300 West Forty-ninth street.

She was born in Philadelphia and had been on the stage for thirty-seven years. She was taken ill about a week before her death and at the time was appearing in a vaudeville act under the direction of her husband Max von Mitzel. Funeral services were held at the Campbell Funeral Church Sunday morning.

ABRAHAM SICHEL, manager of Loew's Fulton theatre, died suddenly last week, in his office at the theatre, of acute indigestion. He was sixty-two years old and had been manager of the house for the past seven years.

MISS KATHERINE HENLEY, actress, died last week at a private sanitarium at Detroit, Mich. She was twenty-three years old.

Miss Henley was a member of the cast of the "Ziegfeld Follies of 1921" and was seen in "Maytime" and other musical shows. She was a daughter of the late Judge Kenneth Henley, of the Superior Court of Kansas.

JEREMIAH JOSEPH MURPHY, former variety star, died last week at St. Mary's Hospital, Hoboken, N. J., at the age of fifty-eight.

He was well known in the days of the elder Pat Rooney, and Weber and Fields. At one time he was a member of the team of Kelly and Murphy, doing a comedy act in vaudeville. He is survived by a wife and six children, and lived in West Hoboken.

BABE PALMER died at the Willard Parker Hospital, New York, Tuesday, May 15. Miss Palmer was soubrette of Griff Williams' "Midnite Maidens." She had been taken ill the week before. Her remains were taken to Buffalo by her husband Bob Palmer of that city for burial. She is survived by besides her husband, a father, mother and two sisters. Gertie DeFaye succeeded Miss Palmer as soubrette of the company.

HARRY E. FISHER, well known comedian, and for many years a member of the vaudeville team of Fisher and Carroll, died at his home in Brooklyn, last Monday, after an illness of several weeks. He was 55 years old. At the time of his death Fisher was joking with his physician.

He was born in Bristol, England, and came to this country when he was 20 years old. One of his first appearances on Broadway was as a comedian with Lew Fields's production of "It Happened in Nordland." Later he was with Fields's show "The Midnight Sons," with George Monroe as the featured member of the cast. He did his last work as a comedian in "Oh Lady Lady" at the Princess theatre, New York. He retired from the stage about three years ago, and lived in an old mansion on Hubbard Place, Brooklyn, where he conducted a small tea room frequented by his friends. Funeral services were held on Tuesday night at the Fisher home and interment was in Evergreen Cemetery on Wednesday. He is survived by his wife, one son, one daughter, a brother and three sisters.

GUY LINDSLEY, who began his stage career with the late A. M. Palmer in "Jim the Penman" and was for many years a leading actor of juvenile roles, died last week. Burial was under the auspices of the Actors' Fund of America, Dr. C. Nelson Moller officiating.

Guy Lindsley, who was the son of DeCourcey Lindsley, a shoe merchant of St. Louis, first appeared on the professional stage in "Jim the Penman" and later was the leading juvenile for Madame Modjeska in "The Merchant of Venice" and "Mary Stuart," playing Bassino in the former and Sir Edward Mortimer in the latter. During his career he appeared as leading juvenile with the younger Salvini, Robert Mantell, Louis James and Frederic Ward, putting in about eighteen years with Mantell after leaving Ward.

"ROLLING HOME" IS GOOD

"Rolling Home," by John Hunter Booth, author of "The Masqueraders," is a new American comedy built on lines which assure its success. It is typical American bluff with Donald Brian, who sings nicely, doing the young American boy who conquers the business world. Carl Reed, in association with James Shesgreen, are sponsors for the production which had three days' trial at Fort Wayne, Ind., before opening at the Harris Theatre in Chicago May 20. The comedy is in three acts and the characters are similar to those encountered in previous comedies of the same kind, but the working out of the plot is ingenuous and there is real novelty in singing climaxes to the first and second acts.

The plot concerns a young man who leaves Lower Falls, Mass., in war time and when peace comes wanders about the world engaging in business ventures. Three times he thinks he has made good and each time writes or cables of his success. He conveys the impression that he is a millionaire and his folks spread the report in his home town. When he finally decides to visit his parents he rolls in in a Rolls-Royce, in the possession of a chance acquaintance, determined to live up to the bluff for a few days and then depart. The townsfolks arrange a gala reception for him. At a meeting in the town hall he is urged to head up a development company to put Lower Falls on the map and in the excitement of the occasion pledges all he has. The adventurer has but a ten dollar bill but the town folks think he is putting in a million and from that time on the happenings move along on that basis. There is a girl of the young man's choice back home, his sister, who falls for the chance acquaintance, a jealous rival who puts every obstacle in the way of success, and other characters which are common to this variety of comedy.

Donald Brian has a splendid role and plays it well. He sings a couple of times in the first act and brings the second act to a close with vocal effort. The "mother" song is especially impressive as the mother character in the play is so well done by Cora Williams. Frank Allworth plays the chance acquaintance and has the second most important role in the play, doing the part satisfactorily. Miss Lee Patrick is the girl of the adventurer's choice and deserves praise for her natural rendition of the part. Lila Frost has the part of the adventurer's sister and plays it capitally though not entirely conveying the impression of being a sixteen year old girl. Edgar Nelson as the rival seems to copy others who have played similar roles. Theodore Babcock has a small part, but essential to the plot, which he handles with his usual display of ability.

The play as it opened is splendid entertainment and with some changes has a chance for success.

BOOM FOR SUMMER OPERA

BERLIN, May 28.—Berlin will have a season of Summer opera in twenty-four theatres and amusement parks. The managers are bidding keenly for the services of capable artists for the leading parts.

"The girl with the Monocle" and "The Woman from Olympus" are typical titles. In order to be abreast with current events, however, the librettists are also working on an operetta based on the discovery of King Tut's tomb by the late Earl of Carnavon. The setting of the piece will be the Valley of Kings and its name is to be "Agri." The plot will endeavor to bridge the gap between the old and the new Egypt

"VENGEANCE" CAST SENTENCED

Harry Weinberger and Rudolf Schildkraut, producer and star, respectively, of "The God of Vengeance," who were convicted last week of participating in an indecent performance, were fined $250 each, when called for sentence before Judge McIntyre in General Sessions last Monday. The eleven other members of the company convicted with them were given suspended sentences.

The entire cast, and producer of the play "God of Vengeance" were convicted last Wednesday of violating the penal laws forbidding the presentation of an immoral play, which is the first time in the history of the New York stage that such a verdict has been found. Judge McIntyre of General Sessions allowed all of the defendants to be continued under bail of $300 each until Monday when they appeared for sentence. Under the law the maximum penalty is a three year term in the penitentiary and a $500 fine, but Judge McIntyre said that he would be as lenient under the circumstances as any judge could be.

Those found guilty are Harry Weinberger, lawyer, whose production of the play was his first effort as a producer; Rudolph Schildkraut who played the principal role, and Virginia MacFadden, Esther Stockton, Majorie Stewart, Mae Berland, Dorothee Nolan, Lillian Taiz, Aldeab Wise, Irwin J. Adler, Sam Joffe, Morris Carnovsky and James Meighan, members of the cast.

"The God of Vengeance" is the work of Sholam Ash, a European playwright, and was first produced in English in this country at the Greenwich Village theatre after being shown once at the Provincetown Theatre, and previous to that was presented here in Yiddish as well as in several other languages in as many countries. When the play moved uptown to the Apollo theatre, more notice was taken of it and numerous complaints followed to the police, with the result that Detectives Benjamin Bailey and Charles MacCarthy of Inspector Bolan's staff attended a performance. It was on the testimony of these two officers that the conviction was based by the jury.

In course of the trial both sides quoted the Bible and many well known poets. Mr. Weinberger held a Bible in summing up for the defense and said he defied Assistant District Attorney James Garret Wallace to read aloud chapter XVIII from the Book of Leviticus, King Solomon's Song of Songs and the story of Sodom and Gomorrah or the story of David and Bathsheba. He also defied Mr. Wallace to read aloud Shakespeare's poems "Venus and Adonis" and "The Rape of Lucrece."

Mr. Wallace said ideas of public decency in the period in which Shakespeare wrote were different than they are now, and that many of the famous playwright's works could not be produced today in their original form. Judge McIntyre said in his charge that the fact that Shakespeare saw fit to write "In a manner that might be characterized as salacious" is no defense in an action of this character. He said that the jurors were not to consider the literature of the world, but merely to apply rules of common sense to the play under consideration. Even though the play had been produced for years in Europe the court reminded them, that fact did not enter into the question whether it should be produced here, because ideas of decency and morals were different in various countries.

"The people of New York," Judge McIntyre said, "are anxious to have pure drama. They want decent plays. We are opposed to immoral and indecent productions. Decency should be upheld, and any one who disregards decency and who portrays obscenity may be regarded as guilty.

"Even though a moral lesson is sought to be taught," Judge McIntyre said, "it cannot be taught by words, lines or actions that might amount to immorality or obscenity."

Will Marion Cooke is requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists Club.

LETTER LIST

LADIES

Allene, Teddie
Bailey, Mrs. Edwin B.
Beryl, Beatrice
Chadwick, Una
Chester, Ida
Clayton, Dolores M.
Collins, Ruth
Collisson, Alice
Conroy, Patsy
Costello, Inez
Davidson, Mrs.
De Wolf Girls
Franks, Myrtle
Hall, Babetta
Hart, Chick
Keeley, Lulu
Locke, Madge
Marcanno, Evelyn
Marshall, Elinore
Mullini, Kate
Nelson, Dorothy
Reynolds, Billie
Segal, Vivian
Vaughan, Kathleen
Wehn, Josephine
West, Josie
Woods, Bertie
Woods, Patsy

GENTLEMEN

Bailey, Edwin B.
Barnes, Billy
Barton, Charles
Detello, William
Healy, John
Howard, Tom
Kennedy, Sam M., Jr.
Lang, William
Lewis, Phillip J.
McNish, Frank
Nordstrom, Leroy
Raymond, Chas.
Santry, Harry
Sheridan, J. J.
Taylor, Jack
Tyms, Frank
Welch, Eddie
Whitney, H. S.

"CHAINS" IS ENTERTAINING

O. P. Heggie, the best known of the players in "Chains," a new American play by Jules Eckert Goodman, which had its first production at the Playhouse in Chicago last week, does not have a very good part and while he gives the play that mellow tone that is much needed, his is a thankless role for a star.

Helen Gahagan, who is equally featured in the billing, is a discovery of William A. Brady, and reaps the honors of the performance, playing the part of a girl who rises from an unhappy love affair into the promise of another with a man old enough to have lost the illusions of youth regarding the importance of the requirements of modern society.

The play is built about the problems of modern home life. It is in three acts, all presented in the same set and happening in one evening. The characters are father and mother, son and daughter, "Uncle" Dick, a rover, without any "chains," and "Jean Trowbridge," a girl that the son has loved at college. The son is anxious to accompany his uncle to South America to start life again and tells the father of his love for the girl met at college. The father decides not to let the mother know it all in order to spare her. But in comes the uncle with the girl determined to have everything straightened out before he takes his nephew to be his companion for a long trip.

The father takes the usual means to clear up the affair. He thinks that money will do it. The girl scorns his offer though she admits that money tempts her. It develops that she has had a child, which changes the matter to the boy and his parents, who under this outlook see marriage as the only fair thing. The girl declines when it develops that it would be a loveless affair.

The end is that she shoulders her full share of the blame and is willing to view the incident as closed. This is no ending to a play, which is interesting in its teachings but brings no solution to a question which is often discussed and which is presented in new form here. There is a suggestion that the girl will marry the uncle and accompany him to South America, which is half satisfactory inasmuch as the impression is conveyed that these two are smart in their generation and intelligent enough to live happily together.

The parts are well played. Miss Gahagan has great opportunity and takes full advantage of it. O. P. Heggie is always delightful and with little to do makes himself felt at all times. Edward Donnelly is likable as the father, buffaloed by the wife as to smoking his pipe, but accepting his "chains" as welcome ones. Frances Goodrich Ames makes the mother a picture of the woman who is head of a home, inasmuch as she is constantly looking after the welfare of all in it. Paul Kelly plays the young man convincingly. Olive Meehan plays the daughter of the house, who narrowly escapes the fate that the central figure of the play (Miss Gahagan) does not feel has ended her life at 23.

Lester Bryant and John Tuerk, Inc., present this play which is sufficiently out of the ordinary to be representative of Lester Bryant's tendency of the Playhouse.

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